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A WRITING IMPROVEMENT AND AUTHENTIC ASSESSMENT PLAN

A Project

Presented to the

Faculty of

California State University,

San Bernardino

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

in

Education: Middle Grades Option

by

Erelyne Lewis Marks

Barbara Mabey Oliver

Maureen Sugar Wolter


September 1998

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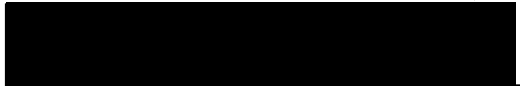
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Approved by:


Irvin Howard, First Reader

8/8/98
Date


Ellen Kronowitz, Second Reader

ABSTRACT

Writing is more important now in the life of each individual than ever before in the history of language. Technology creates rapid-fire availability of written communication to vast numbers of the global population, and misinformation can create problems of unimaginable magnitude. Writing improves critical thinking skills, an additional reason for honing and improving writing talents. Public outcry accusing public schools of failing society in critical communication skills pressures education to meet this need.

The Six Analytical Traits of Scoring and Assessment from Northwest Regional Educational Laboratories provide proven tools for writing development. This project provides a synthesis of the vast resources available at the 6th grade level in the Capistrano Unified School District. In-depth studies of these resources cross-reference the District's CORE Writing Objectives with the newly-adopted McDougal Littell languages arts series, cites examples, provides lesson plans, rubrics, and guidelines for useful, hands-on availability for teachers in the classroom for coordination with the Six Analytical Traits.

Future studies are needed in 7th and 8th grade to provide vertical alignment in Capistrano's writing objectives.

ACKNOWLEDGEMENTS

I am grateful to Barbara and Maureen for their constant dedication and focus, to Dr. Irvin Howard and Cal State San Bernardino (my roots, the city where I grew up!) for providing me this opportunity; to my parents, Oliver and Helen Lewis, my adult children, Greg, Stephanie, and Lance, and my daughters-in-law Debbie and Jeri for their patience, support, and understanding; to my grandson Greg III for helping me "stop and smell the roses!"; and most importantly, my husband Gary, for being so proud and supportive of me in this incredible endeavor!

Erelyne "Lynn"

In sincere appreciation to my family for allowing me to ignore them for an entire year of their lives. Special thanks to my sweet husband Ethan and his undying patience. He gave up his best friend and learned to vacuum. I would also like to thank my sixth grade English students who provided writing samples and ideas to help make this writing program a true plan for sixth graders. I feel a great deal of gratitude to Dr. Howard who made the master's program possible and a realization of a dream fulfilled.

Barbara

Thank you to my family who encouraged me and seemed to understand my absence during this endeavor. I am sincerely appreciative to Lynn and Barbara, my partners in this project for their support, camaraderie, and friendship as we worked together. I would like to thank all of the guardian angels in my life who have guided me and pushed me along the path of education. A special note of gratitude to Drs. Howard and Kronowitz for the tremendous effort in providing this opportunity.

Maureen

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CHAPTER ONE: GENERAL INTRODUCTORY REMARKS

Writing skills are increasingly prioritized in today's global communications. Our population is continuously exposed to rapid-fire written communication, with subconscious and/or conscious responses required or implied. The availability of vast amounts of varied writing styles and formats behooves educators to prioritize writing development in today's student population.

BACKGROUND OF PROJECT CONTEXT

For the last several years, the use of the Six Analytical Traits of Scoring and Assessment from Northwest Regional Educational Laboratories have been proven to be effective in the development and assessment of writing skills in students. However, the vastness of materials available to educators can be overwhelming to new and experienced teachers alike. The purpose of this project is to provide teachers with a universal rubric linking and cross-referencing the Six Analytical Traits with other new resources, along with the Eight Styles of Writing recognized by many school districts' middle schools.

Currently, the vast amount of resources from which teachers can draw can be overwhelming for implementation. Also, a lack of

program cohesiveness has resulted from multiple directives, including Capistrano Unified School District's (hereafter referred to as "the District") new CORE objectives, old district guidelines, newly adopted language arts series, and the CAP's eight writing types.

PROCEDURE

The method of implementation for the synthesis of current resources involves a number of steps. An in-depth review of the numerous resources revealed a need to categorize and cross-reference useful material. Using the new language arts series from McDougal Littell, as our standard and guide, redundant material from other sources was eliminated. The chosen resources were then incorporated into the Six Trait framework for instruction. Once an indexed guide was formatted for the useful resources, they were compiled into a useful program and resources guide, and the new program was presented.

The importance of this project cannot be overemphasized. Teacher frustration with the lack of articulation of vast amounts of resources is currently impacting writing development. Valuable student and teacher time is being wasted because resources were not organized in a useful manner.

In the review process redundant materials were eliminated, and when several samples were available, McDougal Littell's resources were selected to provide maximum usage of the District's newly-purchased materials. This selection followed the District's CORE Level Objectives. Focal points for resources were then determined in order to best use samples for development in the program. Finally, the new program was compiled into this resulting presentation:

DIVISION OF ACCOMPLISHMENTS

- Lynn composed the General Introductory Remarks, the Significance of the Project, the Statement of Needs, collaborated on the Review of Related Literature, read and disseminated McDougal Littell materials for Chapters Three and Four, created and collaborated appendix materials.
- Barbara compiled the Program Plan, the Limitations and Delimitations, collaborated on the Review of Related Literature, organized and wrote Chapters Three and Four, and created and collaborated appendix materials.
- Maureen composed the Assumptions Section, Defined

Terms, Recommendations, collaborated on the Review of Literature, read and disseminated McDougal Littell material for Chapters Three and Four, created and collaborated appendix materials.

SIGNIFICANCE OF PROJECT

This project is significant because of the tremendous demands placed on the population in general to hone writing skills. This need will only intensify as we head into the new millennium, and global technology places increased demands on quality writing. Teachers must have a workable, hands-on program with which to improve student writing skills.

The development of this writing program will place the District in a proactive position of recognizing the current and future needs of society, by taking an active role in meeting those needs. This will also bring the District worthy praise for its efforts as a leader in the field of education.

Peers, teachers, and the community will benefit from this project, as assessment methods are incorporated into the project.

Public outcry points an angry finger at education as the fault and cause of society's illnesses, one of which is illiteracy. Literacy is an urgent, necessary ingredient needed for an informed

electorate, and it cannot wait. Writing skills empower and enable students to prepare themselves for responsible citizenship.

Teachers are currently working with multiple resources, and need to be empowered with an efficient, condensed resource on which to draw for their short and long-range planning and lesson plan development.

Standardized testing in California and other states, as well as CORE level testing by the District require that students be empowered with the skills needed to do well in various assessment environments.

STATEMENT OF NEEDS

Attributes/Synthesis of Materials

McDougal Littell, a Houghton Mifflin Company, provides the current District-adopted Resource Materials, called The Language of Literature, for grade 6. Besides the Teacher's Edition (the annotated edition of readings supplied in student texts) other resource materials include:

- Writing/Grammar Mini-Lessons
- Assessment
- Literature Connections

The Writing/Grammar Mini-Lessons guides alone consist of

six (approximately 100 pages each) resource books which are directly aligned to the literature book. These guides do not make reference to the Six-Writing Traits. The Assessment materials consist of two books of a combined 117 pages which include Grammar (with transparencies, copymasters, and answer keys) and Writing Mini-Lessons (including process, structure, and style of writing, plus thinking and research skills).

Finally, in the “Literature Connections” section, “Formal Assessment” includes a vast and varied number of writing rubrics, none of which reference the Six-Traits. Alternative Assessment and Teacher’s Guide to assessment and Portfolio. Again, uses include a wide variety of assessment strategies; none of which are categorized like the Six-Traits.

The Six-Trait Analytical Scoring Model uses a rubric to teach and assess all forms of writing. The Six-Traits are:

- Ideas and Content
- Organization
- Voice
- Sentence Fluency
- Word Choice
- Conventions.

The District’s CORE Language Arts Objectives (Appendix A 65)

require that writing ideas for grade Six include comprehension, vocabulary development, study of locational skills, spelling, grammar, handwriting, punctuation, and content (style, tone, readability, clarity, and structure).

The eight types of writing, which are:

- Autobiographical Incident
- Observational Writing
- Firsthand Biographical Sketch
- Report of Information
- Story
- Problem Solution
- Speculation About Effect
- Evaluation

will be incorporated into the “Six Analytical Traits”, which are flexible, and can be used in conjunction with all types of writing.

Techniques of the University of California at Irvine Writing Project will also fit nicely into this model as mini-lessons in illustrating a particular trait. The state framework writing objective will also be met through the implementation of this writing project.

Target Population

Grade Six is the target population of this project. Because the Six Traits are now being used in the lower grades, students will be able to transition into middle school with a familiar vocabulary and writing foundation that will be built upon by the middle school teachers.

Background of Project Content

Currently, there is teacher confusion resulting from a lack of unification of the “Six Analytical Traits of Scoring and Assessment” with: the new resources from McDougal Littell, the “Eight Styles of Writing” recognized by the District's middle schools, the Capistrano Assessment Program, Writing Assessment Plan, and the District's CORE Objectives.

Once materials are compiled, there will be a need to train teachers to use the new system in their classrooms. Teachers will be trained through a series of in-service sessions and peer coaching by the mentor teacher. Because one of the main elements of this project is assessment, checking for effectiveness will be relatively easy. At the beginning of the year writing samples will be taken from each student and scored using the rubric supplied in the project. Near the end of the school year, students will be given three days to provide a writing sample, led by the teacher. The

teacher will then score the paper, comparing it with the sample taken at the beginning of the year to provide a measure for assessment. The program can also be monitored by sending out periodic questionnaires asking teachers how the program is working for them in the classroom and asking if they need help implementing the program. Workshop evaluations will also be taken.

Currently, there is a public outcry about the lack of adequate training for California's teachers, as daily newspapers report that the state's teachers have little training, and poor oversight. Poor standardized test scores by California's students generate alarm among parents and the public in general, and cause the state's schools to be treated as a political football. Findings indicate that high school graduates are ill-prepared to enter the job market upon leaving school. There is pressure for using authentic assessment and getting away from objective and multiple choice tests. For example, Edison International (EI) operates the San Onofre Nuclear Generating Station (SONGS) along the California coast between San Diego and San Clemente. Proper training is so critical to their operation that an intricate educational and training system is incorporated into each employee's daily routine. Common problems with employees at SONGS, whether they are nuclear physicists, chemists, or entry level file clerks are the inability to think

critically, and communication. These are two requirements of every EI and SONGS employee. They are necessary even at the clerical level. Education of the employees, once hired, can consist of everything from one-hour seminars to earning an advanced degree on-site, while being employed. Job shadowing is encouraged, not only among employees, but with public school students as well. High priority is placed on advanced levels of literacy, particularly writing skills (extensive procedure manuals provide detailed writing instruction for use throughout the plant).

Knowledge is doubling every 19 months, and keeping abreast of this educational avalanche requires elevated literacy by the population in general and specifically, by employees. On more than one occasion, the Nuclear Regulatory Commission has shut down SONGS due to a memo, e-mail, or other document that was not clearly written. Historically, there has never been a greater need for good writing skills in the business world.

Technology has created rapid-fire, instant communication potential. With such potential comes increased chances of error, with unimaginable consequences. Our students are constantly competing, not just in their classroom, neighborhoods, or their country, but on a global basis. Globally-competent writing skills are more necessary now than ever before.

The universal rubric that links and cross-references the various Capistrano resources will enable teachers in all curriculum to have a standard language and assessment tool to fine-tune student writing. This assessment provides an invaluable strategy for objectively assessing written words, an historically subjective skill. The District will provide proactive leadership in the synthesizing and organizing of literacy resources. Previously observed confusion was created by a vast amount of resources, and this will now be eased for teachers, making it easier to understand and follow the District Performance Standards. All of the programs in writing will now fit under one umbrella. Because this program teaches all types of writing, it will benefit all teachers of the District to fulfill the writing component of their individual subjects.

Lateral alignment of the writing process will be achieved by this synthesis of resources, as interdisciplinary materials will be accessed for all grade six curriculum areas. Horizontal alignment will accomplish a continuity of the learning process, providing a continuum from elementary school, where the Six-Traits are being utilized, through middle school and into high school.

Procedure

The procedure which was used in the formation of this project included an intensive review of current resources including, but not limited to, the California State Framework, the District CORE Objectives, The Language of Literature for grade Six by McDougal Littell, the Six-Trait Analytical Scoring Model, the eight types of writing, and Techniques of the University of California at Irvine Writing Project.

Next, the available resources will be categorized based on the Six-Trait Analytical Scoring Model and any redundant materials will be eliminated. Data will then be cross-referenced for easy access by teachers. A manual for teacher training will then be compiled, and an application for mentorship of this project will be made to the District.

PROGRAM PLAN

The mission of this project is to improve student writing by aligning all of Capistrano Unified School District's middle school writing programs using the Six-Trait Model from Northwestern Laboratory as the skeletal frame to link all other programs, resources, goals, and assessments. It will diffuse teacher confusion that exists between the newly adopted language arts series, CORE Objectives, and the old district guidelines. Most

importantly it will provide a universal writing-assessment plan for all middle-school teachers.

The first objective is to simplify the resources. Teachers have too much to work from, resulting in unused materials and confusion. This information will consolidate and cross reference the various programs into an informative notebook that can be easily accessed by teachers. This notebook will be provided to the teachers during their first inservice. In the April evaluation teachers will provide their opinion of the notebook and will be asked to supply suggestions that may make the notebook better, including usable lessons and successes they found during their year of implementing the program.

The second objective is to instruct teachers in the Six-Trait Model and how to use it as the skeletal structure to pull together all of the district's writing programs including: the newly adopted Language Arts series by McDougal Littell, the district's CORE Objectives and the 8 types of writing. Teachers will also receive new information that will help them facilitate the writing process, and learn new techniques to grade students as they move through this process. This objective will be met with a teacher inservice at the start of the school year.

To insure all teachers receive training it will be suggested

that each middle school send at least one lead teacher to the workshop who can then go back to their own schools and train others.

The third objective is to help teachers become comfortable implementing the program in their individual classrooms.

Throughout the year teachers will have the opportunity to meet with a mentor teacher at their school site who will observe lessons or model lessons, followed by conferencing with the teacher.

Substitute teachers will be provided for each teacher allowing them to leave their classroom for the conference session. Teachers will be asked to provide feedback to the mentor regarding concerns and frustrations of the program. In April an evaluation form will be sent out to each participant requesting an evaluation of the program. Students who took part in the program will also be interviewed regarding their opinions.

We also have a goal for the students. The goal is to improve student literacy and self awareness of writing skills. This goal will be met by teachers implementing the consolidated program in the classroom. Teachers will introduce the Six-Traits one at a time using student writing samples, McDougal Littell resources, and the newly created District scoring rubric. Students will then following the various steps of writing: brainstorming/clustering, rough draft,

peer revision, rewriting, editing, final copy and publishing as they focus on each.

Another goal of the program is to reduce student and parent anxiety regarding the language arts program as the students transition to middle school. This will be done by instructing students that they will be using the same writing format that they used in elementary school. Because the Six-Traits were used in elementary school students will be able to transfer their base of knowledge and familiar vocabulary to the middle school environment. In April parents and students will be asked how they felt about the transition of the writing program from elementary to middle school. They will also be asked if there were any problems, allowing corrections if needed.

Another objective is to align the writing program from elementary to middle school, including the vertical alignment of 6th, 7th, and 8th grades. This will be done by instructing middle school writing teachers at an inservice provided at the beginning of the school year. Indicators of success will be higher levels of achievement on the California standardized tests and the District Level Testing. Students will also provide a beginning of the year paper that will be scored along with an end of the year scoring to measure success.

The fourth goal is to provide a model for District-wide writing assessment. This will be done by providing a writing rubric that pulls together all of the District's writing goals. Reference material will be cross referenced to construct this rubric. The rubric will be evaluated with teacher evaluations and input throughout the year.

LIMITATIONS AND DELIMITATIONS

The purpose of this project is to provide teachers with a synthesized version of the District's writing expectations. Teachers will learn a universal rubric designed to pull together the Six Analytical Traits of Scoring and Assessment from Northwest Regional Educational Laboratories, the newly adopted McDougal Littell Language Arts series, the District's CORE Objectives, and the 8 types of writing that were previously stressed by the district. By doing so student writing will have a standard assessment rubric enabling teachers in all curricular areas to use a common language and assessment tool to fine tune student writing. The unification of these programs will reduce teacher confusion resulting in clearer understanding by students along with improved writing skills.

Design Flaws/Limitations

Within the project there are concerns and limitations. If the District does not require all of the Language Arts teachers to participate in this program the entire District will not be unified under one writing assessment and implementation plan. If all writing teachers are not trained, students who move from school to school and possibly from classroom to classroom within the same school will not share a common vocabulary, understanding of expectations, and ease of transition from elementary school.

Because teachers are limited in their time available for training, thorough understanding and implementation of the plan may be compromised. Teachers are expected to pull curricula together while meeting unrelated expectations of administrators and membership obligations of various committees. The lack of time to implement curriculum is the very reason this plan was conceived.

Until mentors are trained, teacher coaching at school sites will be limited to the availability of trained personnel. If everyone embraces the program, crash-course training of mentors will be necessary to fill the support needs of each school site.

It is always a concern when mentor teachers must leave their own classrooms to train others. Careful attention and planning will need to be implemented to insure students and parents that these

students are the teachers primary concern and focus.

In order to accomplish a synthesis of materials by pulling several programs together in a tidy bundle for easy access and understanding many of the previous materials will need to be left out. New teachers may not know this other information exists as it gathers dust on the shelves. Attention should be called to these resources for teachers to access if they choose.

Teachers in training will need substitute teachers to cover their class when the mentor teacher visits for observation, modeling, and conferencing. Schools must budget for this at their individual sites.

Due to the new state guidelines teachers will no longer receive on-going training throughout the year with pupil free days. In order to train during the year teachers must donate their time to after-school workshops.

Time restraints do not allow for all McDougal Littell reading and writing materials at the middle school level to be read and slotted for synthesis. Seventh and eighth grade teachers must depend on Sixth grade materials until their grade levels can be consolidated. These teachers will have a complete understanding of the other resources because they are being used commonly amongst all middle school teachers. Learning the Six Traits will also aid

teachers in the synthesis of materials.

Delimitations

Reading and consolidating 3 grade levels of accumulated language arts programs is a monumental task. For this reason the project has been limited to the consolidation of 6th grade materials only.

Within the past few years it was decided there would be a focus on the 8 types of writing. No one teacher can cover all 8 types of writing in a school and make it meaningful to the students. It was decided that the types of writing would be divided amongst the grades, enabling focus of each type in the various grades. For this reason the focus in this program will be upon the two types of writing used by the 6th grade. However, all types will be listed with their grade focus for reference.

No special training exists for special education students or gifted students. This program is a basic framework that can be easily implemented by all teachers and for all levels of teaching.

This program is designed to encompass one year of training. Evaluations will be taken toward the end of the first year. Additional changes and deletions will be made to the program plan for further training, measuring, and evaluation.

ASSUMPTIONS

The following ideological implications of the teaching and learning process are assumptions which apply for this project:

1. Writing fosters critical thinking; writing is the most challenging thinking experience.
2. Teachers can provide a sequence of writing activities similar to cognitive steps in a ladder.
3. Communication through writing is an essential skill.
4. Writing as a tool should be used across the curriculum.
5. Integration of skills is essential for writing: listening, speaking, reading, writing.
6. Improved writing ability stems from assessment.
7. Writing needs to be founded on frequent writing experience.
8. There are four domains of writing: sensory/descriptive, imaginative/narrative, practical/informative, analytical/experiential.
9. Goals of writing are fluency, form, correctness.

The following pertinent cultural assumptions apply for this project:

1. Graduating seniors lack skills needed for employment.
2. Technology exposes rough drafts to global views.

3. Writing skills development has historically been subjective.
4. Writing skills/literacy empower active citizenship and participation in the democratic process.

The following practical and financial District-related assumptions apply for this project:

1. School Board and District will accept the project.
2. Materials for the delivery of this project will be available.
3. Time for teacher training and execution of the project will be available.
4. Statement of learning methods will be identified and accepted.
5. Teachers will appreciate the ease at which materials are accessible through this program.

DEFINITION OF TERMS

For this project the following definitions apply:

Writing Process Terms:

- I. The audience of a piece of writing is the particular group of people that the writer is addressing. A writer considers his or her audience when deciding on a subject, a purpose for

writing, and a style in which to write.

2. An autobiography is a true story of a person's life, told by that person.
3. An autobiographical incident is a true experience in an author's life from which flows autobiographical writing.
4. Two events are related as cause and effect if one brings about or causes the other.
5. A cluster diagram is a method by which the writer generates ideas for the specific topic by writing words related to the topic or subtopics.
6. The ways in which writers create and develop characters' personalities are known as characterization.
7. Conventions are the rules of language, spelling, punctuation, grammar usage paragraphing, and capitalization, that make your text correct and easy for others to read.
8. Evaluation is the process of judging the worth of something or someone. In evaluating a literary work, you might focus on the elements found in that type of work, for example: the plot, setting, character, or theme of the work.
9. The Eight Types of Writing refer to the domains of writing which include: sensory/descriptive, imaginative/narrative, practical/informative, analytical/expository.

10. A graphic organizer is a representational diagram of thoughts and ideas in a framework to relate previous information to new ideas.
11. A mood is a feeling that a literary work conveys to readers.
12. Writing that tells a story is called a narrative. The events in a narrative may be real or imagined.
13. Paraphrasing is the technique by which students summarize written information by finding the main ideas, listing key details, and restating the ideas in their own words.
14. The suggestions and comments students make about other classmates' work is called peer response.
15. By writing a personal response, a student writes his thoughts and feelings about the story, about certain characters, or about the author's technique.
16. Reading Logs are written responses to text.
17. An assessment tool for teachers and students in which each objective is listed separately with detail and explanation is called a rubric.
18. A response journal is a personal response to literature.
19. Words and phrases that help readers see, hear, taste, smell, and feel what a writer is describing are called sensory details.

20. Sentence fluency refers to writing which is clear, makes sense, and is easy to read. Sentences should avoid repetition.
21. The process of establishing specific reasons to read work is called setting a purpose.
22. Self editing refers to self assessment using a rubric as a tool.
23. Show Don't Tell suggests that instead of just telling about a subject in a general way, the author provides details and quotations that expand and support what is written so that the reader is able to share in the experience.
24. The Six-Traits refer to elements of good writing; specifically these traits are organization, voice, word choice, sentence fluency, and convention.
25. The tone of a work conveys the writer's attitude toward his or her subject.
26. Transitions are words that show the connections between details, such as relationships in time and space, order of importance, causes and effects and similarities or differences.
27. Universal rubrics are assessment tools for standard goals and objectives for writing.
28. A Venn Diagram is a representation of ideas and concepts in a

graphic form which allows for comparison.

29. The process of forming a mental picture based on a written description is called visualizing. Readers use details of sight, sound, touch, taste, and feeling to visualize the characters, settings, and events in works of literature.
30. Using words which are clear, vivid, and accurate to express what the author wants to convey is referred to as Word Choice.
31. Writers' Workshop is a classroom strategy where by students progress through the writing process using self assessment, peer assessment, and teacher assessment to arrive at a finished piece of writing for publishing.
32. The Writing Process refers to the progressive steps of writing, beginning with prewriting, followed by: rough drafts, sharing, revising, editing, and publishing.

Middle Grade Educational Reform Terms:

1. The core curriculum represents a set of learning experiences in selected subjects defined by local districts with the guidance of the California State Department of Education which provides students with access to knowledge, skills, and values which all educated citizens should possess.

2. The term higher level thinking skill is used to distinguish between basic cognitive abilities and those which require a more abstract thinking processes.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

There is considerable evidence that our work force needs to be competitive in a global environment. The United States historically has viewed its educational system as somewhat separate from the rest of the world, because of its claim that free public education is for everyone. Thus, the nature of the public school population, mainly its diversity, was used as an excuse to justify a lack of measuring up to international standards.

In "What Should Children Learn?", Paul Gagnon states that, despite popular opinions to the contrary, comparison of California students with a global standard is essential. The claim in the United States previously was that we educate all children, while foreign countries' education is offered only to the elite. This is not so, according to Gagnon, who states: "To our shame, a disadvantaged child has a better chance for an equal and rigorous education, and whatever advancement it may bring, in Paris or Copenhagen than in one of our big cities." (Annual, 94)

Gagnon further believes that a total restructuring of the curriculum process needs to take place in order to facilitate global competency. This means that teachers from all grade levels, primary through graduate study must "accept each other as equals"

(Annual, 98) because horizontal alignment of subject matter must be cooperative from the earliest formal education through the terminal degree. This writing improvement and authentic assessment plan is in total agreement with Gagnon, with its continuity both horizontally and laterally.

Thomas Toch, et. al. (Toch 104-105), noted that prioritizing standards, once it is determined that they should be toughened, requires a consensus of opinion, which is difficult to come by. However, English and reading teachers “recently released national ‘language arts’ standards that fit on a single page. To be meaningful, reformers say, standards have to set an expectation and then be clear about what students and teachers need to do to meet it.” (105). The Six Traits of Writing have proven to be so effective that the consensus for their use is generally agreed upon. Elementary school teachers have been trained in their use and implementation for the last decade. It is time, now, for middle school teachers to have access to a resource guide which would put materials at teachers’ fingertips for daily classroom use.

In the Los Angeles Times article “Attention 6th-Graders: It’s Time to Start Thinking About College” (U. S. Department of Education), emphasis is placed on the urgency for 6th graders to begin preparing for college. “Here are courses that college-bound

students should take: . . . English, science and history or geography, along with math . . . form the academic core of what college-bound students should take. Courses in the three areas include:

Composition, American literature, English Literature and World Literature . . . "The fact that the U. S. Department of Education feels compelled to write a handbook for parents which emphasizes such early preparation for college is further evidence that the competitiveness for academic excellence cannot be overly stressed.

The need for skills improvement runs the gamut, from the disadvantaged child to the college-bound scholar. Horizontal alignment, accomplished by communication and equality among preschool teachers and college professors alike, will further the sequential development of curriculum. Students, teachers, parents, and the population in general will benefit from this enhanced curriculum by improvement in students' performance on all levels. 6th-graders who need to begin to plan their college entrance strategies will benefit from improved performance and the confidence it brings them.

American public schools have historically been the political whipping post for all the ills of society at any particular time, especially in election years. This is becoming increasingly evident as California standardized test scores rate us toward the bottom

among the 50 states. This is particularly dramatic in light of the fact that California had maintained a position among the top educational systems in the country until the last decade. Without understanding the reasons for such a cataclysmic decline, the public in general is quick to jump on the political bandwagon and blame the school system, branding it with failure.

The population in general is willing to invest more of the tax dollar in education, but is not sure that would bring improved results. "Lower Standards, Money, Changing Student Body Are the Challenges". (Colvin 1) Teachers say they must lower their standards because students lack basic skills. Even comic books are accepted reading material. A 10th grade English teacher at Katella High School says that "he noticed the reading skills of his students beginning to slide about ten years ago . . . one of the biggest problems . . . is the limited range of students' vocabularies." (Colvin 1) And even when students can read fairly well, comprehension is still lacking at advanced levels. Poverty and diversity, such as non-native English speakers, are considered to be contributing factors to this literacy issue. With improvement in writing skills comes improved reading skills. Public outcry would be assuaged to a certain extent by literacy improvement at all levels of the population.

Industry is finding that it is advantageous to become involved in the public education process, thus having an influence on impacting the public school curriculum with some of the goals for students which would make them more employable upon leaving the school system.

The article "Teaching a Core of Common Knowledge" affirms the fact that "an unacceptable number of students leave the middle grades without the abilities necessary to contribute to the economy as adults and meet their obligations as citizens." (Carnegie 12) Even though middle school curriculums promote higher level thinking skills and foster competency in a particular area, students often are not able to "reason critically and integrate information from several disciplines." (Carnegie 123) This fact is supported by the Edison International hiring policies and education programs which are promoted by EI, as well as its outreach programs involving surrounding school districts, and the resultant teacher's institutes that it sponsors. As stated at the Center on English Learning & Achievement, "Part of learning to be highly literate is learning to use reading, writing, language and content knowledge in purposeful ways, and being able to apply that knowledge to new situations." (Center) Critical thinking development is one of the skills which results from good writing.

Glen Fardig of the University of Central Florida provides Internet competency statements for the workplace. Central to these competencies are the 6th trait, "conventions", in which correct English grammar is stressed. (Fardig) Clarity, specificity, and simplicity are also emphasized.

Assessment

Assessment is a key element in the synthesis of this program. At this time middle schools in Capistrano Unified School District have no way to assess student writing. By researching several state departments of education it was found assessment was a common concern. Some districts and states have implemented authentic assessment models that measure the ability of each student to write (on demand) various types of writing while others search for an answer.

According to Carmen Chapman of the American Institutes for Research in Washington DC the goal is to integrate writing into the teaching of all subject areas, including science and mathematics. For example, if mathematics instructors have students write explanations for their procedures for solving problems, the instructors can evaluate the students ability to perform the task without relying solely on the correct--or incorrect--numerical

answer to measure achievement. Students writing in response to reading is one of the most valid indices of whether the student has been able to derive meaning from the text.

She has compiled a list that authentic writing assessment should reflect in various types of writing, as well as levels of complexity related to the task assigned in the prompt. For example, a writing assessment assignment can be:

- totally open-ended, where the student is asked to construct an essay either requiring or not requiring certain background knowledge;
- limited to specific components of the writing process, such as planning, outlining, or even revising;
- used for short answers which may be either a part of planning or an abbreviated check for a basic understanding of key points

Assessment formats are also related to the amount of time one has for the assessment. (Chapman)

Several states have already developed and implemented writing programs that include authentic assessment. One impressive model is the Florida Writing Assessment Program known as Florida Writes. They recognized that assessing writing can be done quite easily by a classroom teacher who has a limited number

of students by making notes and adding personal comments on the paper. On the other hand, the strength of a large-scale assessment is that all student papers can be judged against a common standard. The end result is a source of statewide information that can be used to characterize writing performance on a consistent basis.

In the Florida writing plan, demand writing assessments are completed within a designated time period of about 45 minutes and involve the scoring of student responses to assigned topics. This kind of assessment has been used in classrooms, in several large-scale assessments (National Assessment of Educational Progress [NAEP], the Scholastic Aptitude Test [SAT], and the American College Testing Program [ACT]), and by many employers during the job interview process. Papers are scored with a six-point scoring rubric that clearly breaks down the grading criteria for both students and scorers. Florida's legislature voted this program into law in 1990. (Florida)

California has also recognized the need for authentic assessment, but is far behind the state of Florida. In the Agenda for Education in California it stated that there was to be a focus on results, not process, by developing standards to measure progress and to develop content and performance measurements. In 1998 Delaine Eastin authored a letter that stated the rationale for the

Standards-Based Accountability System and its three essential steps:

1. establish local standards by the local governing board
2. determine which assessment tools and activities will give the best information on student performance in meeting the standards; and
3. decide whether individual students are meeting the standards and what should be done to improve students' performance. This would leave the standards and assessment tools up to each individual district.

(California)

While Florida's program is impressive, a model called "The Six Trait Analytical Assessment Model" from Northwest Regional Educational Laboratories (NWREL) in Oregon is superior. This program was developed from the bottom up, by teachers in the the Kent School District in Washington, who saw the need not only for assessment but affective writing instruction. The Six-Trait Model differs from the Florida model in the way in the way a paper is scored. The Six Traits scores by a rubric of one-five, (similar to the One-Six in Florida), however, it also divides the assessment into six categories of scoring and learning rather than four as Florida does. The categories are:

1. Idea Development - The heart of the message and the details which make that message vivid and engaging. The main theme and the details that enrich and develop that theme.
2. Organization - The structure of the piece including a captivating and purposeful lead, strong transition linking ideas, and thoughtful conclusion.
3. Word Choice - Rich, colorful, precise language that communicates in a way that moves and enlightens the reader and creates a picture in the reader's mind
4. Voice - The personal tone and flavor of the piece; the writer's way of connecting to the audience; the sound of a real person talking.
5. Sentence Fluency - The rhythm and flow of word patterns; how a piece sounds when read aloud.
6. Conventions - The mechanical correctness of the piece; the spelling, grammar, and punctuation.

Each trait in a piece of writing is rated on a scale of one to five. One means a student is struggling, while five indicates a student can control the writing and knows how to fine-tune it. For example, a "one" in organization means the paper needs direction and is confusing, a "five" means the piece has a clean, compelling

direction. The order and structure of the writing guides a reader through the piece and makes the reader want to find out what happens next.

The teachers of the Kent District believe that by using an alternative assessment to measure and teach writing they are able to kindle a flame of learning in students. The technique is not only useful for scoring but useful for the students. In the fall of 1994 Kent began working with Northwest Regional Educational Laboratory to create a program for training teachers in alternative writing assessment. This model has a clear focus on the improvement of writing.

"The Six Traits give a specific criteria for writing," says Knipp (a Kent teacher) "I give those criteria to students beforehand, and it helps improve the quality of their work. The students have a structure for evaluating writing - their writing and the writing of others. They can say a piece is dull because it lacks details. They can find concrete reasons why they think a piece is wonderful."
(Northwest)

The Six Traits are at the core of this thesis. However, even though the Six Trait Assessment Model is excellent it is still taking shape. At this time there is not specific middle school material, and it does not address California's large class sizes. Through this

thesis these needs will be met. In addition all other writing models, types of writing, and resources are linked to the Six Traits, while at the same time, tailoring all elements to the middle school student. This project also aids teachers by supplying models to bring a class through the writing process with peer edits and parent input while keeping all students actively engaged.

Trends in Developing Writers

While it is apparent that writing is a vital skill which is directly related to the thinking process, writing is not being adequately addressed in current curriculum. As Turning Point notes, "Most distressing is the fact that critical reasoning skills of many American young adolescents are extremely deficient. A recent National Assessment of Education found only eleven percent of thirteen year olds were 'adept' readers, that is, able to understand relatively complicated written information. In NAEP tests requiring analytic or persuasive writing, fewer than one in five 8th graders wrote adequate or better essays. The study concluded, . . . "students in all grade levels are deficient in higher order thinking skills." (Turning Point)

Current research expounds on the connection between writing and thinking. According to Flower and Hayes, "Writing is among the

most complex of all human mental activities.” (Olson)

Consequently, the UCI Writing Project, acknowledging that writing develops thinking, has researched and deemed the writing process as the method to help students progressing through the development of writing skills. In order to foster thinking skills, the teacher should provide a sequence of activities. The sequence which was developed is the writing process: prewriting, writing, sharing, revising, editing.

In light of the current crisis, writing ability needs to be taken seriously. Traditional classroom methods have not been effective. The pressing question is what approach would bring the needed improvement for our students. According to Donald Graves, noted contemporary leader in the field of writing and education, the use of the writing process “has done exceptionally well . . . teachers who have learned the writing process have succeeded in accomplishing the goal of effective instruction.” He further points out that teachers need to understand how children develop as writers. Teachers need to know “the writing process from both the inside and the outside. They know it from the inside because they work at their own writing; they know it from the outside because they are acquainted with research, that is, what happens when people write.” (Graves 220) It appears that the problem lies in

the fact that most teachers are not being instructed in how to teach writing. According to his research, fifty percent of universities surveyed had no writing classes for teachers in training. Even with the lack of skill development for teachers, administration has been asking for the implementation of the writing process within the classrooms. There is clearly a need for staff development.

One reason why writing has been neglected is the fact that it is difficult. Students often stare at the blank page with frustration, expressing their belief that they have nothing to write about. "It was in sixth grade that I stopped enjoying writing. Previously, I had spent hours creating poems, developing stories about make believe places and creatures, and filling my journals/ diaries or calendars with thoughts of day-to-day life. Suddenly writing meant following rules and getting a poor grade if the rules weren't followed." (North) Donald Graves gives credence to the writing process as a vehicle to motivate student writing and break through this stereotype response. If students are allowed to chose their own topics, and if the teacher has given them the vision of using their own experience to write, and if the experience of writing is a common, daily practice, then "writing flows from conscious rehearsal and the decision to write." The more a writer writes, the more he will find experience leads to expression on

paper. Writing cannot be isolated or infrequent; the use of the writing process needs to be incorporated into daily curriculum.

The effectiveness of the writing process stems from the approach. Instead of isolated lessons, rules, and teacher suggested topics, the writing process gives students the choice and the time to write and progress at their own pace. As Donald Graves points out, the first stage of the writing process is rehearsal. "Rehearsal refers to the preparation for composing and can take the form of daydreaming, sketching, doodling, making list of words, outlining, reading, conversing." (Graves 221) A student may chose to write about the experience of being at a car race. At one point the student stares at the empty piece of paper. However, after the teacher asks him to explain the experience. The verbal pouring out frees the student to write fluently about the experience. The topic was his or her choice and the exchange between student and teacher was the effective trigger for prewriting. Lucy Calkins believes, "Teachers can enrich childrens' ways of knowing only after letting children show them their own areas of delight and wonder. Writing enables students to make sense of their own lives." (Olson)

The writing process has several advantages which flow naturally from the process, giving more credence to its value as a choice of effective teaching. It is common knowledge that children

need to pay attention. Learning to listen is a prime goal for all educators. The writing process promotes listening in two ways. First, as teachers of writing, we listen to the student, we model good listening. During individual conference time, teachers are listening intensely to the written work of a student in order to comment and make the student go even further into expressing himself. Some tips which Donald Graves offers in the listening phase of the lessons are: "Show children that you hear what they say. Acknowledge points of view. Reduce your own speaking. Spend more of your time helping children speak and inform you of what they know and what they feel. Slow down. We bypass childrens' initiative, teach them to tune us out, and jeopardize one of the most important skills they need - the ability to listen carefully to themselves." (Graves) During the peer editing phase, students listen to each other. This not only affirms the writer, but it enables the peer editor to return to his own work and look closely or rather listen closely to his own work. Self editing, peer editing, and listening are benefits of the writing process available while the acquisition of the writing skills occurs simultaneously.

The emphasis on choice and experience does not ignore the necessary attainment skill of conventions also. The writing process does not fail to be effective in the area of conventions. As

Donald Graves pointed out, "Your job then is to try to teach conventions to students in relation to the level of meaning required by child's thoughts." (Graves) As students begin to see writing as a natural expression of an experience, they will want to learn conventions naturally. Self expression will become important and students will want to work at making their communication clear. In the past, the stress upon rules and accuracy has been the emphasis, whereas the writing process makes conventions a natural part of the process. "Teachers who insist on full accuracy in early drafts waste both student time and their own." (Graves) The proponents of the writing process are quick to point out that teachers of this method have high expectations in the area of conventions. It is widely recommended that mini lessons be incorporated into the writing strategy. After assessing the students writing, the teacher could create lessons appropriate to the needs of the student. This allows the teacher to be finely attuned to the specific needs of the class or individual.

One of the most effective methods to come from the writing process program is modeling, in order to create effective self assessment and peer assessment. Experience has pointed out that students need specific aspects of writing to be modeled one at a time. This enables the student to reflect on his own writing or that

of a peer with one goal in mind: the isolation of that particular writing function. With all his expertise and experience, Donald Graves suggests modeling brainstorming as a prewriting step in the process. By putting one of his own experiences on the board, then reminiscing about the event, he models a method to think back and recall the details or sensory memories of the moment in time. "The process of wondering, hypothesizing, considering is essential to the development of inner language. I can't tell a child how to think, I can only show what 'inside thinking' looks like." (Graves)

More and more teachers are turning to the use of the self assessment as they realize the effectiveness of working on one isolated aspect of the writing process. Many teachers comment that students need to develop an awareness of the characteristics of effective writing. Listing characteristics is not meaningful. To be meaningful, the writing criteria has to come from students themselves. Subsequently, teachers ask the students to look and listen to particular writing samples as he or she points out what is best about a piece of writing and not as good about others. The students look for good qualities in several pieces of writing. The class learns to look for qualities and then proceeds to develop their own rating scale which is used for self assessment and peer revision.

Traditionally, student writers have submitted writing attempts only to have them red penciled by the teacher, who was equally frustrated with the amount of papers to grade and the amount of time required. During the writing process, the student actively participates in his own assessment and improvement by self editing. Graves states that “children need to be the first readers of their own work”. (Graves) The use of self assessment is indispensable for effectiveness. According to Scott Mendel, “Until we invest the time discerning for ourselves what excellence in writing, spelling, dancing, singing . . . we are unable to fully teach our students to achieve.” (Mendel)

The writing process promotes cooperation and responsibility. In the peer editing portion of the process, students need to participate in the process for the benefit of others and themselves. “Cooperative structures build a strong sense of what the children are able to accomplish as an effective working group.” (Graves) The students are required to set their own class rules, and since these standards will be flowing from the students themselves, there is the extra benefit of creating responsibility and leadership during this type of learning experience. The atmosphere of the room is ideally based on these guidelines: write on subjects you chose, then take a break to read or draw, return to your writing, ask peers

to help you, and then return your work to your folders. The freedom and productivity create responsibility.

CHAPTER THREE: PROJECT PLAN

WORKSHOP NOTEBOOK

Because materials are to be provided for teachers before beginning the training process, resources that have been provided by the District for teachers over the past few years must be sorted using a three-step procedure.

The first step is to understand the eight types of writing, such as short story, autobiographical incident, etc. which the District requires students to study in the three years they spend in middle school. This is a relatively easy job because the Six Traits are so flexible they can be used with all styles of writing. However, the types of writing do need to be accounted for when planning writing samples. The teacher notebook will be equipped with several samples of writing in each category so a teacher of any grade can use the notebook to illustrate the type of paper and the trait they are teaching. Therefore, the information on the eight types of writing will apply to all Six Traits.

The second step is to collect and review all of the material provided by McDougal Littell, including: the anthology of stories, novels, teacher resource materials, and student workbooks. These materials will then be sorted into the Six Traits.

The third step is to create forms for each of the Six Traits that take students through the writing process. These forms will allow the teacher to not only assess student writing but to grade them in their daily class work, providing them with more detailed information and a clearer picture for parent conferences and report cards.

Additional support information will also be provided in each trait, providing teachers with a host of materials to use in their classroom delivery.

STAFF DEVELOPMENT

To begin implementation of this project it will first be necessary to provide staff development in the Six Traits. This will be accomplished by holding a week-long inservice to be held in the weeks prior to school opening. This class will be structured into a daily three hour class, totaling 15 hours, allowing teachers to take the class for credit and salary advancement.

In order to transition all middle schools in the District to this program, each middle school will be required to send at least one lead language arts teacher who can take the information back to the staff for further on-site training. It is preferable to keep the size of the group under 20 for the following reasons:

- More time to ask questions
- Better environment for asking questions they may feel uncomfortable asking in a large group
- The day goes faster because everyone is personally involved
- The mentor can make eye contact with everyone
- Finding a location is easier with a smaller group
- A microphone is not necessary.

If the numbers grow to 50-60 due to demand, individual input would be limited and this slows down the process and personal involvement would be sacrificed. If the demand for training becomes great, holding several small trainings is preferable.

The training days will be broken down as follows:

Day One

The Six Traits will be introduced as an overview by first showing two student models. These two models should have contrast with one another because the teachers will be asked, "What do you look for in good writing?" Through discussion, the mentor and teachers will determine specific objectives in teaching good writing. After the teachers are clear about their objectives, the Six Traits will be briefly introduced using the following descriptive overview.

THE SIX WRITING TRAITS

1. Ideas and Content - This is what you have to say, the reason for writing your paper. Everything about your writing begins with that message. Make your ideas crystal clear.
2. Organization - It is the organization that gives your writing direction and helps the reader move through your ideas in a purposeful way.
3. Voice - This is You coming through your writing. It's what gives your writing personality, flavor, style - a sound all of its own.
4. Word Choice - Cultivate a rich vocabulary of precise and colorful words that let you say exactly what you want.
5. Sentence Fluency - This is clarity. Your sentences should be varied, clear and make sense. Read what you write aloud and listen to the rhythm of the language.
6. Conventions - These are the rules of language; spelling, punctuation, grammar, paragraphing, and capitalization. These "road Signs" make your writing correct and easy for others to read.

After the introduction the participants will refer to the one page student friendly guide which gives a more detailed description of all Six Traits for easy reference. By this time, all participants should have a good idea of what the Six Traits are. Now it is time to go into real detail taking one trait at a time.

Teachers will be provided a three-ring binder for organizing their handouts. On the first day they will receive the binder, introductory information, and everything they need to learn and teach Idea Development, the first trait.

Using the detailed descriptions found in Appendix A teachers will be led through a detailed discussion on each trait. During the first day the objective is to introduce the traits as an overview and then begin the introduction of Idea Development.

Day Two

After learning the components of Idea Development teachers will be introduced to a scoring rubric. By using an overhead display, several middle school student samples will be read, analyzed and scored. During this time the teachers will learn about the 8 types of writing CUSD requires middle school teachers to teach. They will also be shown where to find additional support materials in their notebooks. Teachers will learn that the Six Traits can easily be adapted to all types of writing. Teachers will be shown various writing samples first in the area of personal narrative (a sixth grade focus). A variety of papers will be shown allowing everyone to see what a "good" paper is and a paper that is lacking in the trait.

Using the visual scoring guides and additional detailed scoring

information found in the appendix teachers will learn to score all of the Six Traits.

During this process all types of middle school models will be shown allowing the teacher to become proficient in scoring each of the eight types of writing.

After the scoring of papers teachers will be directed to their handouts where they will find cross referencing to their McDougal Littell materials recently provided by the District. Teachers will learn how to use District literature to teach the traits and will also become familiar with support materials in Littell's packet. Along with these resources teachers will also be provided with lesson plans and ideas giving them plenty of material to take back to their classrooms.

Day Three

Each day teachers will receive similar information for each trait and materials to teach each trait. Time will be divided between scoring papers using actual student models from the eight types of writing and showing teachers how McDougal Littell's literature and support materials can be used to teach traits.

The third day will focus on Organization. Teachers will receive their packet of information. The trait will be clearly covered, models will be scored, and teachers will be shown teaching

tools. With any time left in the day teachers will practice implementing different lessons.

Day Four

Because the teachers now have developed an understanding of the traits from the prior day's instruction two traits will be covered, Word Choice, and Voice. Teachers will receive their packets to add to their notebooks and the same format will be followed as was used in the prior day's instruction.

Day Five

Sentence Fluency and Conventions will be taught on the fifth day. Both of these traits move along quite smoothly and quickly. After these two traits are covered, teachers will be instructed on implementing the program in their classroom for the coming school year. Teachers will be told about the mentoring process where they will be able to have a mentor come to their school and help them with any concerns. Teachers will be able to either watch a modeling by the mentor or ask the mentor to watch them deliver a lesson and give supportive help.

On the fifth day teachers will also be shown a new technique of moving students through the writing process and assessing grades. Students will receive points for each step along the way: clustering/brainstorming, story mapping, first rough draft, peer

revision, second rough draft, student editing, and final copy.

Students will receive points for participating in each of these steps along with points being assigned for their ability to write correctly regarding the trait being covered.

Points will be assigned as follows: (Appendix D, 88)

- 10 Cluster
- 10 Story/Paper Map
- 10 1st Rough Draft
- 10 Peer Revision (trait development)
- 10 2nd Rough Draft with Peer Edit
(grammar not content)
- 10 Final Copy, Parent Signature
- 10 Due Dates Met

These points measure the process and level of participation by students. The next set of points have been assigned to give credit for the quality of work submitted and the students ability to write to the trait being emphasized. The Six Trait scoring method uses a scale of one-five, (five being best) to measure degrees of proficiency. Because we are scoring using 100 points being possible, it is necessary to convert this scale to our ratios; turning a five paper to a 30 point paper, a four paper to a 24, a three paper

to 18, a two paper to a 12, and a one paper to 6. Using this scoring method all students who participate in the process can score no lower than a 76. Students using this scoring method who have difficulty writing can still succeed. Students who forget their work, or neglect their homework all together will lose the points for the step missed. (Appendix D, 88)

Teachers will also be instructed on the big picture of this program and its potential. Teachers will learn the value of authentic assessment in their classroom. It is quite likely with the political climate as it stands today that the District will require them to assess each student using this technique.

With this in mind, teachers will be asked to take a writing sample when school first begins in the fall that can be scored, assessing the child's ability when they first enter the classroom. In the spring, teachers will once again be asked to provide a sample that will be scored to measure the students progress.

As the District moves into this new style of assessment, and as teachers become more proficient teaching and scoring using the traits, it is quite likely that teacher panels will be pulled for the purpose of scoring papers submitted to the District for official assessment. With the training these teachers have received in the Six Traits and the scoring of papers, the District administrators

will be armed with an assessment tool designed to measure actual growth in a student's writing. Students will also learn how to score their own papers and papers of peers, allowing them to recognize in their own writing flaws that can then be corrected.

TEACHER COACHING

In order to maintain a positive attitude and a successful transition into the program, teachers will need ongoing support as they adapt their teaching style to the Six Traits.

Teachers will be provided with a mentor teacher who will be available to answer questions and give support throughout the year. Teachers will be able to schedule the mentor teacher to come to their classroom to observe them giving a lesson, or model a lesson for them. Release time will then be given the teacher to provide an opportunity to talk privately or in groups with the mentor regarding the program.

Questionnaires will be sent out at the end of each quarter asking the teachers how their classes are progressing, and if they have any concerns or suggestions. These questionnaires will be useful in molding the program and assessing its success.

CLASSROOM IMPLEMENTATION

Teachers will begin implementation the start of the school year. They will have freedom to adapt the Six Traits and their resources into their classroom as they see fit. Classrooms vary tremendously, making it impossible to design one delivery for everyone. Teachers who have students with writing difficulties will want to begin at a very basic writing level, perhaps sentence structure or Sentence Fluency. Teachers who have a classroom of students who are ready to zoom ahead expressing their creativity and developing their own writing styles can begin their program with Idea Development. Because the program is so flexible it will mold to the needs of each individual classroom. As the teachers progress in the year they may have questions or concerns. This is when the mentor teacher is available to help them.

STUDENT TRANSITION

Because the elementary schools implemented the Six Traits one year ago, some students will enter sixth grade familiar with the traits. Because not all teachers used the traits in 5th grade teachers will also be teaching to students who have no background in the technique or the vocabulary, making it important to address the program thoroughly. The students who have had exposure to the

traits last year will bring a degree of familiarity into the classroom that can be built upon. This students will also be able to help the other students.

As the program progresses from year to year the number of students familiar with the Six Traits will grow. Coming to the classroom familiar with terms and programs will give them confidence as they transition to middle school. Parents will also feel more secure knowing their child will not be thrown into an unknown element at the same time they are adjusting to the new school and the increase in class work.

ALIGNMENT OF CURRICULUM

Vertical alignment of curriculum will be made possible immediately with the teacher training. Language Arts teachers from all 3 middle grades will learn the program, creating the alignment needed for student transition from one year to the next.

Horizontal alignment will be made possible as Language Arts teachers share the program within their villages. Writing on demand, required in the CORE Objectives for all subjects, will be addressed with this technique. Students will feel more comfortable responding to difficult text as they learn what good writing is, and as they learn to recognize these traits in their own writing.

UNIVERSAL MIDDLE SCHOOL RUBRIC

As the alignment of curriculum circulates through out the District. Teachers will be provided with the “Universal Rubric” designed to help writers in all types of writing. This rubric will be made available to all students to use in their individual subjects as needed.

The following is a sample of the Universal Rubric:

	5	4	3	2	1
Idea Development	Interesting detail and show-not-tells, the author knows what they're talking about.	Some good details in spots, but the paper doesn't grab you.	Correct, but speaking in generalities. Writer leaves you wanting to know more.	Details are too general, but one idea is focused on.	No details, not sticking with one idea.
Organization	Introduction grabs the reader, sequence is just right, ends in a satisfying way.	Good opening, strong development, ends in a satisfying way.	Beginning and ending are weak. Details aren't all in place.	Lacks proper organization. Lacks logical development.	Little or no organization. Confusing, Vague
Word Choice	All words fit perfectly, clear, visual, and accurate.	Good choices, but something is missing.	Correct but nothing special.	Some signs of word choice are begging to appear.	Misused Words
Voice	Individual and Powerful Lots of Personality	Personality is there but it could be stronger.	Individuality Fades In and Out	A little personality is beginning to appear.	No feeling, all tell, no show.
Sentence Fluency	Varied and Natural	Snappy writing that sometimes falls back into ordinary writing.	Sentences are choppy and awkward but clear.	Sentence structure is not all there yet.	No understanding of sentence structure; hard to read.
Conventions	Free from errors in usage, punctuation, capitalization and spelling	Very few errors, some tenses need to be corrected.	Several mistakes need to be cleaned up.	Some errors, but you can understand the meaning.	There are so many errors you have to read the paper twice to understand.

CHAPTER FOUR: BACK MATTER

PROGRAM EVALUATION

Assessment of the program will be two fold. The first and most important assessment is the measurement of student progress. Because teachers are directed to take a writing sample from each student the beginning of the year, these samples will be used as a marker for measurement. In the late spring of the school year students will provide another sample to illustrate what they have learned during the year. Scoring will be performed on both papers. Assessment of student progress will come from the scores of these two papers.

Another assessment of the program will be from the teachers. After the final student samples have been scored and compared with the first sample taken, teachers will have a measure of how the program worked in their classroom. Teachers will also be able to provide new insight and ideas that can be added to the teacher's notebook given to them in their training. As teachers share ideas and success stories, using McDougal Littell to support the traits, enthusiasm will grow and student writing success will flourish.

CALENDAR 1998-99

1998-99 School Year

AUGUST	Prepare Teacher Notebooks Hold Week Long Trainings
SEPTEMBER	Classroom Coaching
OCTOBER	Classroom Coaching
NOVEMBER	Classroom Coaching Progress Check Forms Sent
DECEMBER	Classroom Coaching
JANUARY	Classroom Coaching Progress Check Forms Sent
FEBRUARY	Classroom Coaching
MARCH	Reminder For Spring Writing Samples Progress Check Forms Sent
APRIL	Program Assessment Forms Sent Out
MAY	Scoring and Comparing Samples
JUNE	Analyze Data Collected From Teachers Review of Scores and Program Assessment
JULY	

RECOMMENDATIONS

In acknowledging the goal of this program to be the overall improvement of writing skills, several recommendations will be made for long range success.

Teaching writing through the Six Traits, as presented in this project, has been designed with the sixth grade as the focus. It is recommended that seventh and eighth grades continue with the same program, with the same methods of emphasis, same intensity and same time commitment. In order to do so, the staff of the seventh and eighth grades will need to recognize the program's long term effectiveness. This could be accomplished with two specifications.

First, the staff needs to see the evidence of the effectiveness of the program. This could be accomplished through mentor presentations. During such presentations, writing samples of "before and after" pieces of writing would be a most effective proof of the program. Effective mentor presentations would include the steps needed for program development. The steps will need to be easily perceived and accessible. With this project, the prospect of this happening is easily foreseeable. The staff will need to believe in the program in order to invest the time needed to

teach the traits effectively.

Secondly, with the effectiveness of the Six Trait Writing Program having been justified, the staff will need consistent support through in services of experienced mentors. This in turn will depend on administrative support. Prioritizing time and funding will be critical. Therefore, it is recommended that the principal and department chairs be presented concrete evidence of the effectiveness of the Six Trait Program prior to the launching of the program.

As the program gains recognition, continued support and sharing of the success among staff members will promote continued implementation of the Six Traits Writing Program.

APPENDIX A

Capistrano Unified School District CORE Level Objectives and Testing Goals

The Capistrano Unified School District CORE objectives for grade six writing comprise a portion of the entire middle school sequence for the writing strand. The ideas of comprehension, vocabulary development, study locational skills, spelling, grammar, handwriting, punctuation, content (style, tone, readability, clarity, and structure) will be taught. Students will build their writing skills by using the following District techniques:

- Using a variety of critical thinking skills;
- Writing in a variety of genre- essay, autobiography, narrative, descriptive, persuasive, poetry, fairy tales, folktales, legends, myths, historical fiction, short story;
- Using technology to enhance reports;
- Responding to literature through writing;
- Conferring with peers to revise for meaning;
- Editing and publishing their own writing;
- Producing a variety of finished products;
- Using a variety of resources, including technology to

present reports in various forms (oral, writing, visual);

- Writing a character interpretation/analysis;
- Writing a problem/solution paper.

The two types of writing developed in grade six are Story and Autobiographical Incident. These two writing types will be taught in a sequential manner with the Six Traits. The following spread sheet illustrates the relationship of these three elements of writing.

STORY	AUTOBIOGRAPHICAL INCIDENT	TECHNIQUE	WRITING TRAIT
	***	Participates in reflection and self assessment of writing	Idea Development, Organization, Word Choice, Voice, Sentence Fluency, Conventions
***		Uses a variety of resources, including technology to present reports in various forms (oral, written, visual)	Idea Development, Organization
	***	Writes a character interpretation/analysis	Word Choice
***	***	Writes a problem/solution paper	Idea Development, Sentence Fluency, Conventions

STORY	AUTOBIOGRAPHICAL INCIDENT	TECHNIQUE	WRITING TRAIT
	***	Participates in reflection and self assessment of writing	Idea Development, Organization, Word Choice, Voice, Sentence Fluency, Conventions
***		Uses a variety of resources, including technology to present reports in various forms (oral, written, visual)	Idea Development, Organization
	***	Writes a character interpretation/analysis	Word Choice
***	***	Writes a problem/solution paper	Idea Development, Sentence Fluency, Conventions

The following chart represents Capistrano Unified School District's CORE objective techniques of writing for grades six, seven, and eight. These objectives will be effectively and comprehensively met by using the Six Traits of Writing as a framework. The CORE objective techniques are:

- Writes for a variety of purposes: to clarify thinking, respond to literature, make meaning, persuade, entertain, explain, inform, remember, record, express feeling, describe, tell a story;
- writes in all writing domains: sensory/descriptive, imaginative/narrative, practical/informative, analytical/expository;
- studies and writes a variety of genres;
- uses a variety of writing types: story, problem solution, analysis: speculation of cause and effect, observation, autobiographical incident, first-hand biography, evaluation, report of information;
- chooses appropriate writing type according to purpose and audience;
- uses parts of the writing process in a recursive manner;
- uses prompt and rubric to meet expected standards;

- works to develop a voice as a writer;
- uses effective beginning, middle, end;
- uses a variety of literary techniques such as figurative language, characterization, foreshadowing, flashback, conflict and resolution, point of view;
- organizes sequence of ideas in logical and consistent order;
- makes precise word choice;
- revises for comprehensibility;
- varies sentence style and structure;
- correctly uses parts of speech and sentence structure;
- edits to assure legibility;
- spells high frequency word correctly;
- edits to eliminate usage, spelling, mechanic errors;
- uses technology as a tool for writing;
- meets required formats;
- continuously evaluates and improves own writing technique.

TECHNIQUES

Writes for a variety of purposes: to clarify responds to literature, made meaning, persuade, entertain, explain, Sentence Fluency, inform, remember, record, express feeling, describe, tell a story

Writes in all writing domains: sensory/descriptive, imaginative/narrative, practical/informative, analytical/expository

Studies and writes a variety of genres

Uses a variety of writing types: story, problem solution, analysis, speculation of cause and effect, observation, autobiographical incident, first-hand biography, evaluation, report of information

Chooses appropriate writing type according to purpose and audience

Uses parts of the writing process in recursive manner

WRITING TRAIT

Idea Development,

Idea Development,
Organization,
Word Choice,
Voice,
Sentence Fluency
Conventions

Voice
Sentence Fluency

Ideas and Content

Ideas and Content
Word Choice
Sentence Fluency

Ideas and Content
Organization
Voice
Word Choice
Sentence Fluency
Conventions

Uses prompt and rubric to meet expected standards

Ideas and Content
Organization
Voice
Word Choice
Sentence Fluency
Conventions

Organization

Voice
Word Choice
Sentence Fluency
Conventions

Works to develop a voice as writer

Voice

Uses effective beginning, middle, end

Organization

Uses a variety of literary techniques such as figurative language, characterization, foreshadowing, flashback, conflict and resolution, point of view

Ideas and Content
Voice
Word Choice

Organizes sequence of ideas in logical and consistent order

Organization

Makes precise word choice

Word Choice

Revises for comprehensibility

Organization
Voice
Sentence Fluency
Conventions

Varies sentence style and structure

Sentence Fluency

Correctly uses parts of speech and sentence structure

Sentence Fluency
Conventions

Edits to assure legibility

Word Choice
Sentence Fluency
Conventions

Spells high frequency words correctly

Conventions

Edits to eliminate usage, spelling,
mechanic errors

Conventions

Uses technology as a tool for writing

Word Choice
Conventions

Meets required formats

Ideas and Content
Organization
Voice
Word Choice
Sentence Fluency
Conventions

Continuously evaluates and improves
own writing technique

Ideas and Content
Organization
Voice
Word Choice
Sentence Fluency
Conventions

APPENDIX B
CAP Writing Assessment
The Eight Writing Types

Autobiographical Incident

* Required of sixth graders per the District CORE Objectives

1. Start with a lively, creative opener
 - “Hook” with suspense, drama, flashback, etc.
2. Interesting Narrative
 - Include enough background to orient the reader
 - Have a clear beginning, middle, and end
3. Show, don’t tell!
 - Use rich details to reveal your feelings
4. Significance: stated or implied
 - Why was this important?
 - What did you learn?

Story

* Required of sixth graders per the District CORE Objectives

1. Start with a lively, creative opener
 - “Hook” with suspense, drama, flashback, etc.
2. Develop an interesting plot
 - Have a clear beginning, middle, and end
 - Complications to create suspense
3. Show, don’t tell!
 - Use rich details to reveal the point of view
4. Build to a climax and theme
 - Final climax carries your message (theme)

Observational Writing

Purpose: Show the reader the subject as you say it

1. Start with lively, creative opener
2. Clearly identify/describe the subject
 - Use setting, time, and place
3. Show, don’t tell!
 - You may wish to use rich details, dialogue, sensory description, narration, etc.

4. Significance to you: make a point!
 - May be an essay, poem, journal, log, letter, or ???

Firsthand Biographical Sketch

1. Start with a lively, creative opener
 - "Hook" with suspense, drama, flashback, etc.
2. Clearly present the character
3. Show, don't tell!
 - Use rich details to reveal your personal feelings
4. What is the significance to you?
 - Reflect on this person's importance, a lesson you learned, etc.
 - May compare/contrast to others from your life, history, literature, etc.

Report of Information

1. Lively, interesting voice
2. Detailed information
 - Specific, concrete, relevant points
 - Right to ten points to support your main idea
3. Unified Ideas
 - All details relate to the main idea
4. Satisfying conclusion

Problem Solution

Purpose: To persuade the reader to agree and take action

1. Fully explain the problem
2. Offer one or more solutions
3. Explain one: five to ten steps
4. Never forget the reader
 - Understand their objections, opinions, concerns
 - Always find solutions or compromises for them

Analysis: Speculation About Effect

1. Clearly present the situation
 - Use drama or suspense, if possible/appropriate
2. Propose several logical effects
 - Use historical or scientific fact, expert opinions, common beliefs, statistics, reasonable "what ifs"
3. Fully explain effects
 - Use many relevant details to convince the reader that your logic is sound
4. Make a strong conclusion

Evaluation

1. Start with a lively, creative opener
2. Judgment: clearly stated
3. Reasons (at least three)
 - Pick reasons that prove your point
 - Explain how each reason proves it
 - Give an example for each reason

APPENDIX C

Reference Guide for The Six Traits and McDougal Littell's Language of Literature

In keeping with the District's CORE objectives, the McDougal Littell's literature text has been cross-referenced with the Six Traits of Writing. As stated previously, the purpose of doing this is to synthesize some of the resources in relation to the sequential teaching of the Six Traits. This provides teachers with a definitive, accessible reference that is readily available for daily lesson plans.

TRAIT	McDOUGAL LITTELL REFERENCE	Page
Idea Development	"The All-American Slurp"	6
	"The School Play"	30
	"My First Dive with the Dolphins"	66
	"The Dog of Pompeii"	124
	"The Adoption of Albert"	151
	"Chinatown" from The Lost Garden	171
	"Aaron's Gift"	185
	"Abd al-Rahman Ibrahima"	259
	"The Enchanted Raisin"	347

	"Gold and Silver, Silver and Gold"	430
	"The Secret of the Wall"	389
	"Champions"	441
	"Tutankhamen"	470
	"The First Emperor"	526
	"The Circuit"	545
	"The Hobbit"	571
Organization	"Matthew Henson at the Top of the World"	53
	"Tuesday of the Other June"	75
	"The Mushroom"	230
	"Shrewd Todie & Lyzer the Miser"	321
	"The White Umbrella"	414
	"Champions"	441
	"At Last I Kill A Buffalo"	457
	"My Friend Flicka"	486
	"Flowers and Freckle Cream"	519
	"The Scribe"	555
	"Wings"	640
	"The Legend of the Hummingbird"	677

	"The Disobedient Child"	694
	"King Thrushbeard"	741
	"The White Buffalo Calf"	723
Voice	"Ghost of the Lagoon"	39
	"Too Soon a Woman"	93
	"Chinatown" from The Lost Garden	171
	"Aaron's Gift"	185
	"Eleven"	272
	"Thanksgiving in Polynesia"	302
	"The Secret of the Wall"	389
	"The White Umbrella"	414
	"The Scribe"	555
	"The Bamboo Beads"	670
	"Three Strong Women"	715
Word Choice	"Nadia the Willful"	21
	"Tuesday of the Other June"	75
	"Too Soon a Woman"	93
	"The Summer of the Beautiful White Horse"	292
	"The Enchanted Raisin"	347
	"Oh Broom, Get to Work"	217

	"The Secret of the Wall"	389
	"The White Umbrella"	414
	"My Friend Flicka"	486
	"The Hobbit"	571
	"Why Monkeys Live in Trees"	654
	"Land of the Small Dragon"	662
	"Three Strong Women"	715
Sentence Fluency	"My First Dive with the Dolphins"	66
	"User Friendly"	279
	"A Long, Hard Journey"	331
	"A Shipment of Mute Fate"	360
	"Talking With Artists"	406
	"The Red Lion"	649
	"Land of the Small Dragon"	662
	"The Three Wishes"	691
	"Arachne"	710
Conventions	"The Cremation of Sam McGee"	162
	"Aaron's Gift"	185
	"Cricket in the Road"	238

McDougal Littell References for Teaching the Six Traits of Writing

In teaching the six traits of writing, McDougal Littell offers several resources for teachers which can be used in conjunction with each trait. Following is a chart of materials cross referenced by trait. McDougal Littell's resource materials will be referred to by the following abbreviations:

Student Resource Book: SRB

Formal Assessment Manual: FA

Writing Mini-Lessons: WML

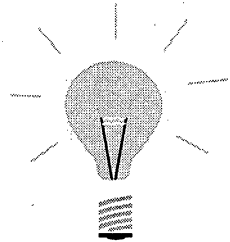
<u>TRAIT</u>	<u>Lesson Objective</u>	<u>Location</u>
Idea and Content	Sensory Description	Unit 1 SRB 77
	Main Idea and Details	Unit 2 SRB 33
	Character Analysis	Unit 2 SRB 65
	Writing Dialogue	Unit 3 SRB 33
	Goal and Audience	Unit 3 SRB 71
	Show Not Tell	Unit 4 SRB 37
	Compare and Contrast Details	Unit 4 SRB 69
	Sensory Language	Unit 5 SRB 29
	Reporting/Finding Information	Unit 6 SRB 44

	Student Models	FA 194
	Writing Lessons for Idea and Content	WML
Organization	Student Models of Short Story	FA
	Student Models of Character Sketch	FA 175
	Student Models for Plot Analysis	FA 183
	Writing Lessons for Organization	WML
Voice	Opinion Essay	Unit 5 SRB 45
	Critical Review of Literature/Moral Opinion	Unit 6 SRB 24
	Prompts for Persuasion	FA 206
	Writing Lessons for Voice	WML
Sentence Fluency	Sentence Composing	Unit 6 SRB 23
	Lessons on Fluency	WML
Word Choice	Writer's Style: Word Choice	Unit 1 SRB 41
	Sensory Language / Poetry	Unit 5 SRB 29
	Student Models Using Word Choice in Strong Short Stories	FA 169

	Student Models Using Word Choice in Character Sketches	FA 175
	Student Models Using Plot Analysis	FA 183
	Writing Lessons on Word Choice	WML
Conventions	Student Models of Writing Short Stories	FA 171
	Grammar Lessons	GML

IDEA DEVELOPMENT

1st Trait



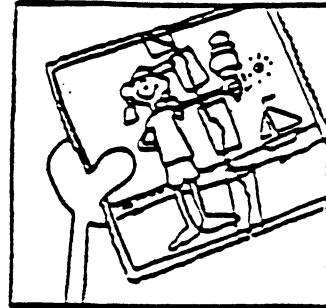
- * Focused And Clear**
- * One Controlling Idea**
- * Interesting, Juicy Details**
- * Writer Is Selective**
- * Shows Insight**
- * Writes From Experience**
- * Readers Will Learn A Lot**

Ideas and Content

③ Paper - Focused, Clear, and Specific

My writing is full of the kinds of details that keep the reader's attention and show what is really important about my topic.

- I know a lot about this topic, and when someone else reads it, they'll find out some new or little-known information.
- I made sure to show what was happening (The windy spring tornado aimed straight for our barn!) rather than telling what happened (It was scary).
- I filled my paper with interesting facts that make reading it fun and lively.
- I made sure my topic was small enough to handle. 'All About Baseball' was too big - I changed it to 'How to Steal a Base.'
- I could easily answer the question, 'What is the point of this paper/story?'



③ Paper - Some Really Good Parts, Some Not There Yet

The reader usually knows what I mean. Some parts will be better when I tell just a little more about what is important.

- Some of the things I said are new, but other things everyone knows already.
- Some details I have used are pretty general, like: 'Her hat was nice,' or 'It was a sunny day.'
- I think my topic might be too big and I got bogged down trying to tell a little about a lot instead of a lot about a little.
- Sometimes I was very clear about what I meant, but at other times, it was still fuzzy.

① Paper - Just Beginning to Figure Out What I Want to Say.

When someone else reads my paper, it will be hard for them to understand what I mean or what it is all about.

- I haven't shared much information. I guess I don't know enough yet about the topic to write about it.
- My details are so vague it is hard to picture anything.
- I'm still thinking aloud on paper. I'm looking for a good idea.
- Maybe I'll write about this, but then, maybe I'll write about that ...

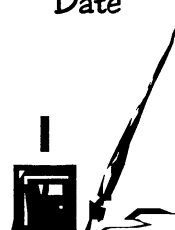


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Name _____
Date _____

IDEA DEVELOPMENT

Peer Revision



Reviewers in my group: (Use your different colored correcting pens to write your names.)

1. _____ 2. _____
3. _____ 4. _____

Reviewers, by checking below with your color correcting pen, you are telling the author you have checked for the below mentioned items. You should be giving suggestions in all areas where you feel the author has left something out. After this revision if the author rewrites using these suggestions the paper should be a 5.

1. I have checked this paper and it has paragraphs. If paragraphs were missing I underlined the topic sentence and put a ¶ symbol where the paragraph break should be.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

2. I could see at least 3 show-not-tells. If I didn't find any I suggested to the writer where a good place would be add a more showing.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

3. The author clearly showed feelings toward the topic. If not I noted on the rough draft that feelings were missing and where I would like to have known more.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

4. The author used the senses to describe. If not I made suggestions.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

5. The paper sounded like the person writing it knew a lot about the subject and they had a lot of interesting details.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐



Dear Parents,

Our recent focus in writing has been on idea development. By reviewing your child's "Peer Revision" paper you will be able to tell what this covers. The final packet scoring is as follows:

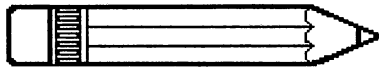
10 points	Cluster
10 points	Story Map
10 points	1st Rough Draft
10 points	Peer Revision with at least 3 Signatures
10 points	2nd Rough Draft with Editors' Signatures
10 points	Final Copy and Parent Letter (signed)
10 points	Due Dates Met
<u>30 points</u>	Scoring of the Story for Organization
100 possible	

By signing this letter you are acknowledging that you have seen your child's writing packet including the final copy which should be written in cursive and ink, or typed.

Thank you,

Parent Signature

Student Name (Printed)



WRITING PACKET SCORING

IDEA DEVELOPMENT

- _____ 10 Cluster
- _____ 10 Story Map
- _____ 10 Rough Draft
- _____ 10 Peer Edit Signed by Editors
- _____ 10 2nd Rough Draft with Revisions and Editors' Signatures
- _____ 10 Final Copy and Parent Letter Signed
- _____ 10 All Due Dates Met
- _____ 70 Possible

Scoring of Ideas and Content

_____ 30 = The paper is focused and clear, it talks about one thing. It has a lot of detail with several uses of figurative language, the use of senses, and at least one "Show-Not-Tell". The writer seems to know what they are talking about. The story has all of the elements of a story, and correct paragraphing was used. It sounds like they know what they are talking about.

_____ 24 = There is a lot of detail in this piece, but it isn't perfect. Some areas leave me wanting to know more.

_____ 18 = The paper stays mostly on one idea. There are some details, but it could be better. There is some use of the senses, figurative language, and "Show-Not-Tell", but there could be more to make it more interesting.

_____ 12 = There is no sign of detail, but the story sticks with one idea. The person is trying to use paragraphs.

_____ 6 = There was little sign of staying with a topic. Little detail was used, and I could find no figurative language, no use of the senses, and there were no "Show-Not-Tells." The author didn't follow a story map, and the use of paragraphs was not correct.

Total Score _____

Good-bye Beautiful Bunny

"Sarah! it's time to clean out the rabbit hutch," said my Mom. "OK", I said and went outside to clean my rabbits hutch. I went outside into my dog's run, took my rabbit out of it's hutch, closed my garage and put him in there. My rabbit's name was Cinnamon. I named him this because if you had put a stick of cinnamon next to his fur it would have Blended in almost perfectly. He was six months old and was a purebred dwarf rabbit. he was as cute as a button and as friendly as a kitten.

I helped my Dad make Cinnamon's hutch, which has two rooms. One is his day room and the other was his night room and bathroom. The day room has chicken wire on two sides, which has a wooden border. The other two sides are completely of wood and one of the sides has a doorway leading to the night room. All of the walls of the night room are wood so that he doesn't get cold at night. The whole hutch has a slanting roof so that rain does not get stuck and soak through. If you put a metal store- bought cage next to this hutch it would look like a palace.

I emptied both the rooms and refilled them with sawdust. Then I went to get the rabbit. He must have heard me coming because he wasn't in the center of the floor.

I searched all over for him, then I found him cowardly hiding behind an old cabinet. I picked him up and put him back into the hutch. Then I ate dinner, put my pajamas on and went to bed. I fell fast asleep. "SNORE!"

The next morning I woke up and went outside to feed Cinnamon. I went through the gate and was shocked because his hutch door was open. I went and looked through his night room and I didn't see him. he was not there. I ran in side and burst into floods of tears. "SOB! SOB!" I thought of all the bad things that could happen to him. I didn't go to school that day because somebody was sharing and they were bringing in an animal.

a few months later I got another rabbit. He makes me remember my Cinnamon because he has ears exactly like him, he is part dwarf, and he acts almost exactly like him and he is as good and sweet and soft to cuddle. I know I will never get over the loss of Cinnamon but now I have my other bunny so I don't feel quite so sad

I'm going to tell you about my mom's surprise birthday. Since she was going to turn 30. my mom's friend called my dad to tell him of the idea for a surprise party. He said it was a wonderful idea! First my dad and I went to buy the cake. her favorite is Banana Cake. First I called all my mom's friends and asked them to come to the surprise party. I asked one of them to call my mom and ask her to go shopping. My mom's other friend decorate the house with balloons and sparkles she put sparkles on the floor also on the table. She brought tapes in to listen to. My dad and I went to get the wine. I called my mom's friend Jenny to come over with my mom. My mom and Jenny were coming over when my mom turn the light on. we said, "Surprise"! She was so happy the she almost stared crying. I turned on the music and started to dance. My dad got the wine for the girls. We ate chicken for dinner. I was very good. It was tome to blow out the candles on the cake. when her friends took the candles out they pushed my mom's face on the cake. It looked like she had shaveing cream on her face. My mom wiped her face. They started dancing they were haveing a good time. They were kept on laughing like little girls because they were have a very good time. they went home and they all said happy birthday. She was so tired that she went to sleep with her clothes.

Roller Coaster

It was a hot sunny day in Dallas, Texas. The air was sticky from humidity. the dry hot wind on your face. It was a beautiful day.

At Six Flags Josh, that's me, Nick my brother. My dad who is dad. And Susee my dad's girlfriend were all there.

When we got there we went for the Texas Giant. The scent of fresh wood on the coaster. Because it was the biggest wooden roller coaster in the world.

When I got on the coaster. Scared to death because it was my first roller coaster in the world. when I went blown the 14-story drop my heart was in my throat. When I was done I wanted to ride every roller coaster in the park.

"B" Time

I woke up early saturday morning. My eyes were drooped and heavy for I was tired. I rolled out of bed as if I were a rock. I pulled on my swim suit and was ready to go.

When I got into the car my mom looked at the map and we were ready to go. We were off to a swim meet. I was as ready as I could be. I went and sat down with my friends. We were all ready for a great meet.

I warmed up with a few simple laps. I talked to my coach. He said "You'll do great". I got behind my lane. I was swimming 100 yard breaststroke.

It was my time to swim. I was on the blocks. My heart was racing as if I had gone a long run. I was nervous, but I knew I was going to do good.

The strobe light went off. I dove off the blokes. I met the water. It was cold. My goggles flew off, as if they had a mind of their own.

When I finished my race, my arms felt like jelly. I came in second with a time of 1:35. That is a "B" time. I had reached over my goal. I got my towel wrapped around me and I went home.

Idea Development Writing Skill
"A Child of the Movement" Lesson Plan

OBJECTIVE: To understand the idea development techniques used by the author, an eight-year old African American girl who participated in Civil Rights marches at the height of the movement in the mid 1960's.

MATERIALS / EQUIPMENT: The Personal Narrative from "A Child of the Movement" in McDougal Littell's The Writer's Craft pages 72-73, overhead transparencies Idea Development , Peer Revisions

PROCEDURE

MOTIVATION: Review with students various historical events which they have studied. "Which ones do you wish you could have witnessed or take part in?" "Why?"

WRITING CONNECTION:

- Point out that the author's narrative is told in chronological order. Have students identify words and phrases that show time order, such as "The night before the march", "the next morning", "As we marched", "At this time", "Then", "When we were asked to kneel down and pray", "Shortly after", and "As I got almost down" which give chronological order to the narrative.
- Discuss the fact that a story does not need to be about a major event in our lives, that a small moment can be poignant and significant--that it needs to contain just one controlling idea.
- Identify feelings that the author most likely would experience, and note how she conveyed those feelings in her writing, such as "frightened to march", "I was afraid", "more frightened then", "My heart was beginning to beat real fast".
- What are some details revealed by the author in the narrative? Refer to the mass meeting the night before the march, not fighting back, Mrs. Moore, the teacher, advising her that she should go back.
- Identify information learned by the reader of the narrative, such as learning that children marched in the Great Civil Rights Movement, that the marchers were passive and non-violent, etc.

Idea Development Writing Lesson "The Circuit" Lesson Plan

OBJECTIVE: Students will write from experience with vivid descriptions of feelings. Students will write to "show not tell".

MATERIALS: McDougal Littell, The Language of Literature, cluster worksheet, transparency of three descriptions of feelings.

PROCEDURE:

Motivation / Personal Connection:

- After the class has read orally "The Circuit", go back and study the pictures from the story. Ask students for their thoughts and feelings on the life of migrant workers.

- Teacher puts the following quotes from the story on the board:

"As I drove away I felt a lump in my throat"

"I was completely soaked in sweat and my mouth felt as if I'd been chewing on a handkerchief."

I remained motionless with my eyes glued on hot sandy ground."

- Teacher asks students to focus on the feelings expressed in first quotation: "As I drove away I felt a lump in my throat." What is the feeling? (sadness)
- Teacher makes overhead of three versions of the description of sadness:
 1. I felt sad.
 2. I was very upset and sad because we had to leave our home.

3. "As we drove away, I felt a lump in my throat."

- Teacher asks students for best description of the experience of sadness, focusing specifically on words which "show not tell".
- Teacher uses the other two quotations for the same process, examining the way the author shows the feelings in vivid, strong words.

WRITING CONNECTION:

- Brainstorm experiences which students remember from childhood. Suggestions might be: a pet which died, being frightened, being lost, accidents, being left out. Teacher records these experiences on board.
- Students use cluster diagram to write feelings associated with the experience. Use sample cluster diagram.
- Using the example of "show not tell" from the Literature, students will write three descriptive sentences expressing those feelings.
- When students have completed writing feelings, ask for samples to model on the board. Teacher and students work to improve the samples, searching for ways to express feelings in strong and vivid words which "show" what the author was experiencing.

EXTENSION: Peer Groups:

- In peer groups, students share their papers with other writers who offer feedback as to "show not tell" descriptions.

Students keep these papers in writing notebook for future writing assignment.

ORGANIZATION

2nd Trait



**I HAVE USED MY CLUSTER TO ORGANIZE THE
FOLLOWING:**

*** OPENS WITH A REAL LEAD**

*** EFFECTIVE SEQUENCING**
(in an order that makes sense)

*** GOOD PACING**
(the writing moves along)

*** SMOOTH TRANSITIONS**

*** BUILDS TO A HIGH POINT**
(momentum)

*** SENSE OF RESOLUTION**

***AND OF COURSE I AM USING PARAGRAPHS**

Organization

③ Paper - Clear and Compelling Direction

I've chosen an order that works well and makes the reader want to find out what's coming next.



- My beginning gets the reader's attention and gives clues about what's coming.
- Every detail adds a little more to the main idea or story.
- All my details are in the right place; everything fits like a puzzle.
- I ended at a good spot and didn't drag on too long. I left my reader with something to think about.

③ Paper - Some Really Smooth Parts, Others Need Work

The order of my story/paper makes sense most of the time.

- I have a beginning, but it really doesn't grab you or give clues about what's coming.
- Sometimes it is not clear how the details I have used connect to the main idea or story.
- Some of my details are in the right spot, but some should come earlier or later.
- I've lingered too long in some places, and sped through others.
- I have a conclusion, it just isn't the way I want it yet. I may have gone on too long or just tried to sum up in a ho-hum way.

① Paper - Not Shaped Yet

The order in my paper is jumbled and confused. I'm feeling dizzy!

- There isn't really a beginning or ending to my paper. It just kinda takes off...
- I'm confused about how the details fit with the main idea or story.
- My ideas seem scrambled, jumbled and disconnected. It's confusing.
- Conclusion? Oops, I forgot.

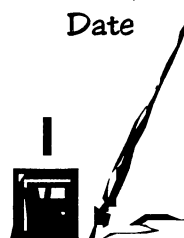


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Name _____
Date _____

ORGANIZATION

Peer Revision



Reviewers in my group: (Use your different colored correcting pens to write your names.)

- | | |
|----------|----------|
| 1. _____ | 2. _____ |
| 3. _____ | 4. _____ |

Reviewers, by checking below with your color correcting pen, you are telling the author you have checked for the below mentioned items. You should be giving suggestions on their rough draft in all areas you feel are weak. After this revision if the author rewrites using these suggestions the paper should be a 5.

1. I have checked this paper and it has paragraphs. If paragraphs were missing I underlined the topic sentence and put a ¶ symbol where the paragraph break should be.

reviewer	#1 <input type="checkbox"/>	#2 <input type="checkbox"/>	#3 <input type="checkbox"/>	#4 <input type="checkbox"/>
----------	-----------------------------	-----------------------------	-----------------------------	-----------------------------

2. The "Lead" or opening was checked. If it was not a five or if it didn't hold my attention I gave suggestions on the draft.

reviewer	#1 <input type="checkbox"/>	#2 <input type="checkbox"/>	#3 <input type="checkbox"/>	#4 <input type="checkbox"/>
----------	-----------------------------	-----------------------------	-----------------------------	-----------------------------

3. The order of events were checked and they made sense. If it wasn't a 5 I gave suggestions on the rough draft.

reviewer	#1 <input type="checkbox"/>	#2 <input type="checkbox"/>	#3 <input type="checkbox"/>	#4 <input type="checkbox"/>
----------	-----------------------------	-----------------------------	-----------------------------	-----------------------------

4. The problem was clearly stated, if not there are suggestions on the rough draft.

reviewer	#1 <input type="checkbox"/>	#2 <input type="checkbox"/>	#3 <input type="checkbox"/>	#4 <input type="checkbox"/>
----------	-----------------------------	-----------------------------	-----------------------------	-----------------------------

5. There were related and understandable events that led to the high point.

reviewer	#1 <input type="checkbox"/>	#2 <input type="checkbox"/>	#3 <input type="checkbox"/>	#4 <input type="checkbox"/>
----------	-----------------------------	-----------------------------	-----------------------------	-----------------------------

6. I recognized the high point in the story. It was when:

1 _____
2 _____
3 _____
4 _____

7. If I could find no high point or climax I gave suggestions to the author on the rough draft.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

8. The story had a conclusion or a resolution that tells what happened to the characters after the problem was solved.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

9. The author moved smoothly from one event to the next using good transition words.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

10. Miscellaneous suggestions to make the story better. (Optional)



Dear Parents,

Our recent focus in writing has been on idea development. By reviewing your child's "Peer Revision" paper you will be able to tell what this covers. The final packet scoring is as follows:

10 points	Cluster
10 points	Story Map
10 points	1st Rough Draft
10 points	Peer Revision with at least 3 Signatures
10 points	2nd Rough Draft with Editors' Signatures
10 points	Final Copy and Parent Letter (signed)
10 points	Due Dates Met
<u>30 points</u>	Scoring of the Story for Organization
100 possible	

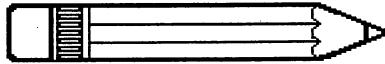
By signing this letter you are acknowledging that you have seen your child's writing packet including the final copy which should be written in cursive and ink, or typed.

Thank you,

Parent Signature

Student Name (Printed)

Name _____
Date _____



WRITING PACKET SCORING ORGANIZATION

- _____ 10 Cluster
- _____ 10 Story Map
- _____ 10 Rough Draft
- _____ 10 Peer Edit Signed by Editors
- _____ 10 2nd Rough Draft with Revisions and Editors' Signatures
- _____ 10 Final Copy and Parent Letter Signed
- _____ 10 All Due Dates Met
- _____ 70 Possible

Scoring of Organization

_____ 30 = This story opens with an interesting lead that grabs your attention and makes you want to hear more. Everything the writer says adds to the main idea. The details fit just right. There aren't too many or too few events. The story has a great ending that leaves you knowing the problem or the conflict was solved.

_____ 24 = This story is almost perfect except it's not quite right. The lead needs a little more punch, or they need to do some work on transitioning in their events. The conclusion or resolution is a little too long, too short, or it is weak.

_____ 18 = The writer tells things in order, and they make sense most of the time. Some of the details aren't placed in the right place. There is an ending, but it ends too quickly, or it drags out too long after the climax. It has all the pieces but it didn't grab my attention.

_____ 12 = I could tell the author was trying for a beginning and an end, but it needs a lot of work. There are no details; it was unexciting with no lead. I couldn't find a climax and there was only a slight feeling of an ending or resolution.

_____ 6 = Reading this story was like riding the tea cups at Disneyland. When I finished I was dizzy because the order was mixed up, and I couldn't follow what was going on. The beginning was blaa and didn't make me want to read more. There was no sense of an ending.

Total Score _____

A CLIMAX AND ENDING



The climax of a story is that moment when the lead character either solves his problem or he fails. It is distinguished from the ending of the story, which serves to tie any loose ends together.

For the climax to be a good one it has to grow logically throughout the plot. Problems can't be solved through coincidence or luck. The best climax is when the lead character solves the problem himself. He can't do something that is out of his power.

The ending of a story follows the climax. The ending shows the aftermath of the climax.

The following endings should be avoided because they are weak or cliched. (overused)

- The lead character faces incredible hardship. When everything seems hopeless, he wakes up. It was only a dream.
- When failure seems inevitable, a rich uncle, aunt, or lost parent arrives to save the day.
- The problem turns out to be a misunderstanding. There was never a real problem.
- The character performs an amazing feat of supernatural strength.
- The character is saved by luck or coincidence.

These guidelines are for fiction stories. Sometimes in a real-life event, as in your autobiographies, you may actually have endings that sound like a cliché. Every attempt should be made to keep the wording fresh to keep the story from sounding boring and losing the audience.

ORGANIZATION



EACH STORY NEEDS:

1. WRITE ALL STORIES IN PARAGRAPH FORM.
2. REVIEW YOUR CLUSTER, DECIDING THE ORDER OF EACH EVENT. EACH EVENT SHOULD HAVE AT LEAST ONE COMPLETE PARAGRAPH IN THE STORY.
3. THE BEGINNING OF A STORY INCLUDES DESCRIBING THE SETTING AND INTRODUCING THE MAIN CHARACTER.
4. EACH STORY NEEDS A PROBLEM OR CONFLICT THAT THE PROTAGONIST (MAIN CHARACTER) MUST SOLVE.
5. EACH STORY NEEDS A HIGH POINT OR CLIMAX WHICH IS THE EVENT THAT SOLVES THE PROBLEM.
6. EACH STORY NEEDS A CONCLUSION/RESOLUTION WHERE THE AUTHOR TELLS HOW SOLVING THE PROBLEM AFFECTED THE MAIN CHARACTERS.

Las Vegas

The setting is in Las Vegas. The characters are my mom, dad, brother, and me. Well my mom had been telling us to take her to Las Vegas. Although my mom and dad had to go to work. We still went but before we went to the bank we had to get some gas then we got some money. we were on our way to Las Vegas, Nevada.

Later that day, we past a sign that said "Welcome to Las Vegas." It was a big sign and the letters were big and white It was so hat outside you could cook a egg on the road. So we finally got there and I got out of the car and stretched out I felt like an old man but it felt good to get out of the car During the day we just walked around for a couple of hours. Then we went to get a bite to eat.

Nighttime came and the family went inside the casino to try to win some money, so they hoped. We all went to the slot machine or played some poker or black jack. We got there, on the first day we played for hours. My brother and I were not allowed to play the slot machine because we were to young. So we stayed out of the lobby and went and played some games. My mom and dad made at least \$400 dollars. We stayed at a motel that night and fell asleep right away.

The next day we went really early to the casino so we could get a good spot. My dad played poker and my mom played slot machines. They were there for hours playing. We got tired so we told my mom and dad to take us to Circus Circus. My then they had lost about \$100 dollars so they stop playing and took us to play some games. My mom and dad had a great time playing the games but when we stopped we spent almost all our money. So we all went home and my mom and dad said "We have to know when enough is enough."

Newhart 6

Hawaii

The first thing I did is get up and go to the orange county airport. Then I went on the airplane for five hours. Finally we arrived in Hawaii. It was nice there. Then are friends in Hawaii. I was happy to see them. Then as soon as we went and got the hotel. We also went straight to the Beach it was crowded with people and in the Beach there were girls that were pretty. Also it was very hot there it was 90 or 100. Then after that my family we went to Wayonia falls there very pretty falls. And it was very big. Then we saw the forest there very green and beautiful. Hawaiian was very good and the good thing about Hawaii was its vegetation. The the next day We went to see the Caloano and it was very big, a big surf. Then my family and I went to learn how to do the hula dance we learned how you dance and it was hard. Then we went swimming my aunt said to me that we have a problem that we had to stay there. So the next day we got to leave. So we left. We arrived very late at the orange county airport.

My Great Horse Tess

"Kelli, Kelli," "Where are you," said my sister. "I am in my room," I replied, Then I heard my sister running up the stairs. Her foot step sounded like thunder. She said "guess what guess what" She said "We got a new horse named Tess" Then I said "cool"

The reason why we got her was because she was being staved and abused. We got to the stable and went straight to her stall. She was very skinny and her coat was not that soft or as pretty and shiny as it is now.

The next day we went to the stable and I went her stall and I asked my mom "Can I take Tess out," my mom said "yes but I will get her because she gets very scared when people go into her stall." So my mom got Tess out for me.

One first day I gave her carrots and petted her so that she would get used to me. When she would crunch the carrots it sounded like a building breaking in half. Later the food truck came and it was time to put Tess away. The next few days we keep getting Tess out and feeding her carrots, hay, and pellets.

A week after getting her we put a saddle on her and I sat on her. Then I said, "Mom will you take a picture of us?" She said she would. A week later I sat on her back and started to walk around with her. She was grrreeeeeeaaaaattttttt.

I just couldn't wait to go to the stable the next day because I got to trot her. She trotted as smooth and graceful she was the most graceful horse I have ever ridden on. My mom took a bunch of pictures of us.

The next day when we went to the stable my mom said "do you want to try and canter her" I said sure. She cantered so smooth that it felt like I was sitting in a chair.

Two days later I got Tess's halter and lead rope. When I opened the door I saw Tess. When she saw me she ran to the other side of the stall. Then I said "It's okay its me. "She looked at me and turned around and walked over to me. When she turned the sun shined on her coat. Her beautiful coat looked like it was made out of the most beautiful, softest silk in the world.

From that day on Tess and me have been best friend. Tess, me, Beau, Shannon, Lacey, and my mom go on trail rides all the time. I love my horse Tess. She is my best friend.

Organization Writing Skill **"Dog of Pompeii" Lesson Plan**

OBJECTIVE: To understand the organizational techniques used by the author, Louis Untermeyer, in writing historical fiction, then write a short story about a similar personal experience, real or imagined, non-fiction or fiction.

MATERIALS / EQUIPMENT: The short story "The Dog of Pompeii", from McDougal Littell's *The Language of Literature* has been studied by students, and will be used as a resource; chart and markers, or white board.

PROCEDURE

MOTIVATION / PERSONAL CONNECTION: Teacher asks students, "Have you ever witnessed, or been involved in a destructive natural force, like a flood, fire, or storm? What do people do in these situations? How did you react and feel?"

WRITING CONNECTION:

- Review real and imaginary parts of the story, and list on the board or chart, such as

Imaginary

Tito and Bimbo

Real

the city of Pompeii (McDougal 126);

- Read opening and closing paragraphs for attention-getting details and story sequence;
- Discuss internal development of story.

GUIDED PRACTICE: The class develops a beginning and ending for a story dealing with a natural disaster, recorded on the chart or white board, and edited for attention-grabbing details and sequential development.

INDEPENDENT PRACTICE: Students develop their own story, either using the class-created beginning and end, or creating their own.

EXTENSION / REINFORCEMENT: Students create a storyboard or cartoon strip either of their own short story, or of "The Dog of Pompeii". Students then use the *Organization Rubric* , which includes the following criteria:

- Opens with a real lead
- Uses effective sequencing and pacing
- Contains smooth transitions
- Builds to a high point, motivating the reader to read further
- Has a sense of resolution.

Organization Writing Skill “Champions” Lesson Plan

OBJECTIVE: Students will identify a good story lead.
Students will write four types of good story leads.

MATERIALS: McDougal Littell, The Language of Literature

PROCEDURE:

MOTIVATION / PERSONAL CONNECTION:

- Students will read “Champions”. After the reading, ask students if they remember the lead into the story. Go back and read again, asking students to notice how they felt after reading the lead from this story.

WRITING CONNECTION:

- Teach students the four types of leads:
 1. Typical lead: who, what, where, when, why
 2. Action lead: character doing something
 3. Dialogue:
characters saying something to each other
 4. Reaction: character thinking about something like an internal dialogue
- Read The Three Little Pigs aloud to the class.
- Ask students to create examples of the four leads using the Three Little Pigs as a basis .

GUIDED PRACTICE:

- Students should then write an example of each of the four types of leads. Sample topics for writing are suggested or students can create own topic.

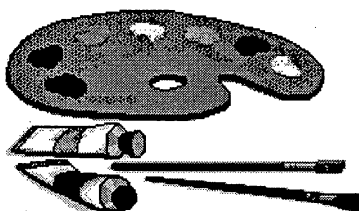
Suggested topics:

How To Make Your Parents Angry

First Day of Summer Vacation

You Should Meet My Friend

WORD CHOICE



I HAVE USED MY CLUSTER TO ORGANIZE THE
FOLLOWING:

- * OPENS WITH A REAL LEAD
- * EFFECTIVE SEQUENCING
(in an order that makes sense)
- * GOOD PACING
(the writing moves along)
- * SMOOTH TRANSITIONS
- * BUILDS TO A HIGH POINT
(momentum)
- * SENSE OF RESOLUTION
- *AND OF COURSE I AM USING PARAGRAPHS

Word Choice

③ Paper - Extremely Clear, Visual, and Accurate

I picked just the right words for just the right places.

- All the words in my paper fit. Each one seems just right.
- My words are colorful, snappy, vital, brisk and fresh. You won't find overdone, vague, or flowery language.
- Look at all my energetic verbs!
- Some of the words and phrases are so vivid that the reader won't be able to forget them.

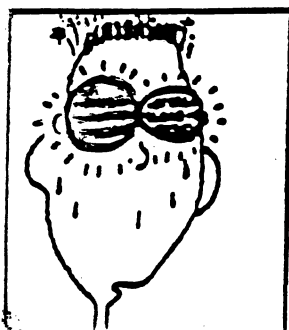
③ Paper - Correct But Not Striking

The words in my paper get the message across, but don't capture anyone's imagination or attention.

- I used everyday words pretty well, but I didn't stretch for a new or better way to say things.
- Most of the time the reader will figure out what I mean even if a few words are goofed up.
- Occasionally, I may have gone a bit overboard with words that tried to impress the reader.
- My words aren't real specific. Instead of saying, 'The sun went down' I should have said, 'The sun sagged into the treetops.' Better, juicier details were needed!
- There are as many tired old clichés ('Bright and early,' 'Quick as a wink') as there are new, fresh and original phrases: 'My mother made me feel more special than all her potted plants.'

① Paper - Confusing, Misused Words, and Phrases Abound

My reader is often asking, 'What did you mean by this?'



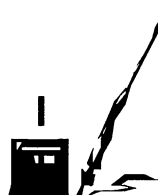
- A lot of my words and phrases are vague: 'We liked to do things,' 'We were friends and stuff.'
- My words don't make pictures yet. 'Something neat happened.' 'It was awesome.'
- Some of my words are misapplication - Oops, I mean misused.
- Over and over I used the same words, over and over, and then over and over again until my paper was over.



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WORD CHOICE

Peer Revision



Name _____
Date _____

Reviewers in my group: (Use your different colored correcting pens to write your names.)

1. _____ 2. _____
3. _____ 4. _____

Reviewers, by checking below with your color correcting pen, you are telling the author you have checked for the below mentioned items. You should be giving suggestions in all areas where you feel the author has left something out. After this revision if the author rewrites using these suggestions the paper should be a 5.

1. I have checked this paper, and it has paragraphs. If paragraphs were missing I underlined where the paragraph break should be.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

2. I have checked for empty words and have circled and labeled any that I found. I have also given some ideas for better words to use.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

3. I have checked for figurative language. If I didn't find any I suggested where it could be used. If I saw clichés I circled them.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

4. I have checked for words that were repeated over and over again. If I found any I noted them on the rough draft.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

5. I have looked for plain words and evidence that the writer didn't use the word lists. I looked up some words and gave some ideas.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

6. I have gone over the verbs. If they didn't have much energy I gave some suggestions.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

7. I have checked the nouns and pronouns. Pronouns weren't used in a paragraph until they had been identified by a noun. The subject is perfectly clear. If not I noted it on the rough draft and gave ideas.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐



Dear Parents,

Our recent focus in writing has been on word choice. By reviewing your child's "Peer Revision" paper you will be able to tell what this covers. The final packet scoring is as follows:

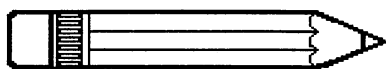
10 points	Cluster
10 points	Story Map
10 points	1st Rough Draft
10 points	Peer Revision with at least 3 Signatures
10 points	2nd Rough Draft with Editors' Signatures
10 points	Final Copy and Parent Letter (signed)
10 points	Due Dates Met
<u>30 points</u>	Scoring of the Story for Organization
100 possible	

By signing this letter you are acknowledging that you have seen your child's writing packet including the final copy which should be written in cursive and ink, or typed.

Thank you,

Parent Signature

Student Name (Printed)



WRITING PACKET SCORING

WORD CHOICE

- _____ 10 Cluster
- _____ 10 Story Map
- _____ 10 Rough Draft
- _____ 10 Peer Edit Signed by Editors
- _____ 10 2nd Rough Draft with Revisions and Editors' Signatures
- _____ 10 Final Copy and Parent Letter Signed
- _____ 10 All Due Dates Met
- _____ 70 Possible

Scoring of Word Choice

_____ 30 = The words in this story fit just right, and you can tell exactly what the writer means. The writer has painted the story with words. They do have "Show-Not-Tells" that add to the painted picture. Fresh figurative language was used. There are no clichés. The verbs are strong and full of action. I could definitely tell they used their word lists.

_____ 24 = This story is almost perfect but it lacks some of the traits listed above. There is something missing. This story needs just a little more work to make it sparkle.

_____ 18 = The author attempted to use figurative language, and "Show-Not-Tells" that helped to paint the picture of the story, however, they may have lacked pizzazz or were not fresh and new. There were a couple of good attempts. I did see some repeated words.

_____ 12 = The writer had some attempt at choosing words correctly, using the word lists, or using figurative language, but it was only occasionally. There could have been a lot more in the story. I also saw some repeated words.

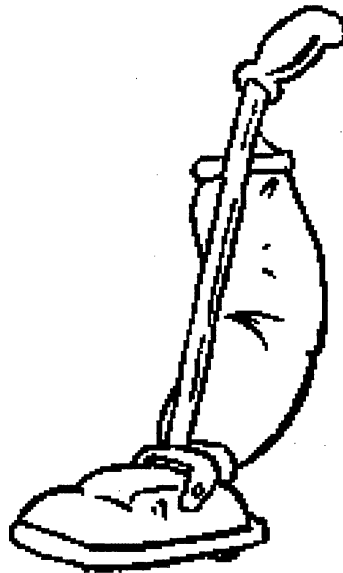
_____ 6 = It was hard to tell what the writer was trying to say. It felt like there was a struggle to find the right word. There was no figurative language or pictures painted with words. Words were repeated on several occasions and several empty words were used.

Total Score _____

EMPTY WORDS

Empty words from the brain stormed list. These were picked by students to be the most empty. If you use these words clean up your writing

fun
cool
ugly
nice
stuff
happy
stupid
junk
gross
weird
O.K.
a lot
funny
thing
great
hard (as in the test was hard)



Ways To Say "Said"

Abjured	Begged	Comforted
Accused	Believed	Commanded
Acknowledged	Belittled	Commented
Added	Bellowed	Communicated
Addressed	Berated	Complained
Admitted	Beseeched	Conceded
Admonished	Besought	Concluded
Advised	Bleated	Concurred
Advocated	Blew up	Confessed
Affirmed	Blubbered	Confided
Agreed	Blurled	Confirmed
Alleged	Blustered	Confuted
Allowed	Boasted	Consented
Alluded	Boomed	Consoled
Announced	Bragged	Contented
Answered	Breathed	Condescended
Apologized	Broke in	Contested
Appealed	Brought forth	Cussed
Appeased	Cackled	Continued
Approved	Cajoled	Contradicted
Argued	Calculated	Contributed
Articulate	Called	Cooed
Asked	Counseled	Cursed
Assented	Cautioned	Countered
Asserted	Challenged	Coughed
Asseverated	Chanted	Crabbed
Assumed	Charged	Cracked
Assured	Chatted	Craved
Attested	Chattered	Cried
Averted	Cheered	Criticized
Avouched	Chided	Croaked
Avowed	Chipped in	Crooned
Babbled	Chirped	Cross examined
Baited	Choked	
Bantered	Chortled	Decreed
Bargained	Chuckled	Debated
Barked	Cited	Decided
Bawled	Claimed	Declared
Began	Coaxed	
Defended	Fumed	Interrogated
Delivered	Gagged	Interrupted
Demanded	Granted	Intimated
Demurred	Greeted	Intimidated
Denied	Groaned	Intoned
Denounced	Growled	Itemized
Described	Grumbled	Jabbered

Determined
Dictated
Directed
Disclaimed
Disclosed
Discussed
Disrupted
Divulged
Drawled
Drone
Echoed
Elaborated
Emphasized
Enjoined
Enjoyed
Enumerated
Enunciated
Equivocate
Estimated
Exaggerated
Exclaimed
Exhorted
Expatiated
Explained
Exploded
Exposed
Expounded
Expostulated
Expressed
Extended
Extolled
Faltered
Foretold

Grunted
Guessed
Guffawed
Gulped
Gurgled
Gushed
Haggled
Hastened to add
Hastened to say
Hedged
Held
Hemmed and hawed
Hesitated
Hinted
Hissed
Hollered
Howled
Imitated
Imparted
Imported
Implied
Implored
Indicated
Inferred
Informed
Inquired
Insinuated
Insisted
Instructed
Insulted
Interjected
Interposed
Interpreted

Jeered
Joked
Joshed
Judged
Lamented
Laughed
Lectured
Lied
Lisped
Listed
Made known
Magnified
Maintained
Marveled
Mentioned
Mimicked
Moaned
Mocked
Mourned
Mouthed
Mumbled
Murmured
Mused
Muttered
Nagged
Narrated
Nodded
Noted
Notified
Objected
Observed
Offered
Orated
Ordered
Panted
Perceived
Persisted
Persuaded
Pestered
Petitioned
Piped up
Pleaded
Pledged

Word Choice Writing Skill
"Tuesday of the Other June" Lesson Plan

OBJECTIVE: To take note of the effective use of interesting language in a story, and note the feeling and interest of the everyday words with a fresh twist; reinforce the interest emitted by use of interesting language through readers theater.

MATERIALS / EQUIPMENT: Overhead transparencies demonstrating samples of good to excellent word choices, the short story "Tuesday of the Other June" from McDougal Littell's The Language of Literature, magazines for cutting out pictures, paints and / or marking pens, simple props for small groups to use while video taping.

PROCEDURE

MOTIVATION / PERSONAL CONNECTION: Teacher leads discussion of personal experiences when individuals have felt bullied, "What were the circumstances you were in when you felt very intimidated by someone older or bigger than yourself? What did you do? How did you feel at the time? If it happened again, what would you do differently?"

WRITING CONNECTION: In small groups, students video tape skits of June's first two days at her new school. Encourage the use of colorful language in the skits, referring to specific sections of the story, such as "And now---ta da!---our new home" (McDougal 81). Follow up with a short writing assignment in which students' own personal experiences, or those of June, incorporate colorful word choice to create an autobiographical incident or fictional short story regarding bullies.

EXTENSION / REINFORCEMENT: Students paint, draw portraits of the two Junes, or find pictures of people whom the students think resemble the characters in the story. Then, write a brief, colorful description of the characters, explaining their resemblance to the two Junes in the story (McDougal 80).

A VOCABULARY OF SENSES
The Sense of Sound
GARDEN GROVE UNIFIED SCHOOL DISTRICT
Instructional Services Center

babble	dumb	moan	silent	undertone
bang		monotone	silence	uproar
bark	eavesdrop	monotonous	sing	
bawl	echo	moo	singsong	vocal
bay		mum	siren	voice
beat	fizz	mumble	sizzle	volume
bell		murmur	slam	
bellow	gab	mute	smack	wail
blab	gabble		snarl	warble
blabber mouth	giggle		snort	weep
blare	gobble	neigh	snuffle	whimper
blast	gong	noise	song	whine
bleat	gossip	noisy	sonic boom	whiney
blubber	groan		sound	whinny
boom	growl	overhear	soundless	whisper
bray	gruff		speak	
buzz	grumble	pad	speech	whoop
	grunt	patter	speechless	
cackle	gurgle	peal	splash	yap
caw		peep	splutter	yell
chant	harmony	pitch	squall	yelp
chatter	hiss	pop	squeak	yodel
cheep	hoarse	prattle	squeal	yowl
cheer	honk	preach	stammer	
chime	hoot	purr	stereophonic	
chirp	howl		still	
chuckle	hubbub	quack	strum	
clack	hullabaloo	quiet	stutter	
clamor	hum		supersonic	
clang	hush	racket	swish	
clank		rant		
clink	jabber	rap	tap	
cluck	jangle	rasp	tattle	
converse	jaw	rattle	thud	
coo	jeer	rave	thump	
crackle	jingle	recite	thunder	
crash		rhythm	tick	
creak	knock	ring	tinkle	
croak		ripple	toll	
croon	laugh	roar	tom-tom	
crow	laughter	roll	tone	
crunch	lecture	rumble	tongue-tied	
cry	lisp	rustle	toot	
	listen		tread	
deaf	loud	say	trill	
deafening	low	scream	trumpet	
din		screech	tune	
drawl	melody	shriek	twang	
drone	melodious	shrill	twitter	
drum	mew (meow)	shout		

Word Choice Writing Skill **“My Friend Flicka” and “The Hobbit”**

OBJECTIVE: Students will write with words which are strong, energetic, colorful, vivid, precise and natural.

MATERIALS: Word lists of suggested “sounds” for writing, soda and glass, cellophane wrapping, recording of stormy weather or nature sounds.

PROCEDURES:

MOTIVATION:

- Ask students to close their eyes, and picture where they would be if they heard these sounds. Teacher plays recording of nature sounds: waterfall, rushing river, birds in meadow etc. Teacher explains to students that good writing can take the reader to such places.

- This lesson on word choice should follow the reading of the two stories from McDougal Littell, The Language of Literature: “My Friend Flicka” and “The Hobbit”.

- During the reading, teacher should record words which were good examples of strong, vivid, colorful words.

WRITING CONNECTION:

- Teacher uses the following demonstrations to stimulate good word choice:

- Soda being poured into glass

- Cellophane being crushed into ball, thrown into trash

- Recordings of storm or nature sounds

- Teacher pours soda, asking students to write a description

- Teacher puts sample sentences on board.

- Using the word list of suggested sound vocabulary word choices, the class makes suggestions to replace ordinary words with vivid, strong descriptive words.

GUIDED PRACTICE:

- Teacher continues with this process with each demonstration, asking students to write descriptions, using words from lists to make the most powerful word choices possible.
- Students keep writing samples in writing notebook.

WORD CHOICE WRITING SKILL LESSON PLAN

OBJECTIVE:

Students will write details, using vivid picture words for good description.

MATERIALS / EQUIPMENT:

Calendar pictures of scenes in nature: mountains, beach, forest, desert etc.

PROCEDURE:

MOTIVATION / PERSONAL CONNECTION: As teacher holds up scenes from nature, students respond by relating visits or experiences they may have had at each location.

WRITING CONNECTION:

- Teacher mounts three different scenes for students to view. Example: crashing waves at the beach, river running through wooded area, misting waterfall.
- Teacher asks students to listen to the description: "This is a beautiful place. I would like to visit this spot again. The water was so blue".
- Teacher asks: Can you tell me which scene the author is describing? No, the description is vague, not enough detail.
- Teacher presents brainstorming worksheet on writing details using sense words:
- Each student writes sense words to describe the scene chosen by the teacher.

GUIDED PRACTICE:

- Students then chose one scene from pictures which have been provided by the teacher. Each student writes clustering of sensory descriptive words.
- Students then write a descriptive paragraph, using the

cluster ideas.

- Follow the steps for the writing process, sharing in peer groups with peer assessment and feedback for improvement.

EXTENSION / REINFORCEMENT:

- Students read their descriptive paragraphs to a group who guesses which scene the author is writing about.
- Students could write a descriptive paragraph about their bedroom. Take the reader on a tour: objects in room, memories on wall, what's left on floor, colors of room, pets which live in room, feelings of being in room, desk appearance.

Yosemite's Bobcat

It all started about 1993, which was about 5 years ago. My whole family and I were going to Yosemite National Park. We got there and I saw a lot of things then we went to the hotel. The next day we saw a big mean bobcat.

The bobcat was looking at us with big eyes they were so bright they looked like the sun. It looked like it wanted to eat us like it gobbled up that rabbit. So we slowly walked to the car because if we ran the bobcat would chase us. we got in the car and we were happy we didn't get hurt.

We stayed for a couple more days. We went hiking one day and saw a rattle snake. Then we got back we cooked dinner and then we ate the next day we saw a whole of cows I didn't know how they got there. They seemed like they were lost but they looked funny.

So the next day we were packing. Then we put everything in the car. it ended up to be a pretty good trip I'm sure that every one in my family will remember that trip.

A LOVE STORY

Once there lived a god named Dionysus, and a goddess named Demeter. They had lived far away in ancient Greece. They had both gone to the same school. They disliked each other greatly. Dionysus would always tease her, and she would always call him names.

One sunny day, as Aphrodite was passing through the school, she could feel love in the air. So she decided to check it out.

Aphrodite is the Goddess of Love, and she knew whenever anyone was in love. She walked into the cafeteria, and she saw Demeter and Dionysus in a huge fight! She knew that they were the two in love! So immediately she began to weave her spell over them. Instantly they stopped fighting, and Dionysus fell desperately in love with her. He proposed and she said, "Yes, I will."

So she left the school to go home and tell her parents, Cronus and Rhea, the great news. The second she told her father, he got very upset and yelled, "I forbid you to marry him!"

She began to cry and ran up to her room. She was so angry that she opened her window and snuck out. She went straight to Dionysus' house. She told him everything that had happened.

They both ran away together to a secret place to get married. Once her father found out what had happened, he knew exactly where they would be. He took off searching and found them.

When Cronus saw how much Demeter loved him, he said, "you may marry Dionysus."

The next week, they were married. Nine months later they had a baby named Hector. They lived happily ever after!

Newhart 6

THE SECRET OF MRS. OLIVER'S GOLDEN FAN

It's January 9, 1996 and I, John Johnson, an archaeologist, am on a dig sight for King Tutankhamen's tomb, I'm very interested in King Tut. The sun was beating down on me. It was burning my skin redder and redder every minute. I felt as if I was going to die, I was not sure if I was in Death Valley or not. But I didn't give up. At 10:03 I found his coffin. Right next to it a beautiful golden fan. I took the fan and brought it to California with me, the trip was long and tiring, but I finally got there.

Researching all of the museum in Los Angeles, I finally picked one, The Egyptian Pyramid. After landing in LAX, and feeling for the fan I knew now that it was safe. Running as fast as a gizzard to get my luggage, I thought I dropped the golden fan! "Uh oh" I cried, but I was wrong, I felt the wrong pocket. Then I left for the museum.

When I got to the museum I gave them the fan. They were gracious enough to give me an open invitation to their museum.

The next morning I was awakened up by a phone call. Ring, ring, ring. It was Kenneth Jones the owner of the museum.

"We've been robbed and the fan was stolen," he cried, "I have also found the first clue."

"I will be over in a minute," I said

When I arrived at the museum there was security everywhere! I went to the front door of the museum, and as I entered I was held up by police. I told them who I was. They laughed, "Yeah right. Show me some ID buster." I showed them ID and they said, "Oh sorry John." Then they let me in.

I saw Kenneth running. He yelled, "I took a sample of blood and I'm having it tested. I'll be back in an hour!"

I yelled, "O.K.!"

I decided to search the room where the fan was, nothing but glass. Fifteen minutes went by. I searched the glass case and that's when I saw the second clue, a piece of business card reading: Smith, El T, Viejo, 3-2636.

After I found that clue I tried to decode the card, no luck.

An hour went by and Kenneth came and said, "It's Mr. and Mrs. Kenneth Smith's family's blood. The lab said it would take seventy-two hours to find out which family member's blood it is."

I excitedly I said, "Look at my clue." I showed him the clue.

He muttered to himself, "The Smith's are our family."

I replied, "I'm going home, it's kind of late."

He yawned, "O.K. I'm going to dust for prints."

I got in my car and went home.

I woke up the next morning and drove to the museum. I entered through the back this time. I saw a black rag thrown in the corner. I picked it up and examined it. I noticed it was a bloody glove with holes in it. Inside the glove I found two parts of business card. I took the other part of the card out of my pocket and put them together. They fit: It read: Matt Smith, 26585 Toboso, Mission Viejo, CA 92691, (714) 348-2636.

I ran inside and told Mr. Jones. He said, "I found prints and they were Mrs. Julie Smith's"

Then the phone rang. I picked up the phone, it was the lab. They announced, "It was Matt Smith's blood."

I called the police. They went over to his house and arrested him. I talked to him. He said that the glass cut him and that's how the blood got on the floor. I asked, "Why was your mom's fingerprints on the glass." He said, "She went to the museum yesterday." I took the fan and brought the fan back to the museum.

Experience

It was a bright and sunny day in sunny San Diego. You know how I know because I was there for the N.F.L. experience. On the way there we stopped by Burger King for are breakfast. When we were about almost there my little brother decides he wants to throw up so he did. We stopped by the gas station to clean it up. After that we were rolling on the road. When we found the way to Quail Come Stadium. We went to try to find a parking place. There was a jumbo line in front of us. But we wee lucky because but when we got in line a huge line formed behind us. The line had have at least 60,000 people. It was like a sea of people. When we got inside we grabbed our tickets and went in.

My step dad tried a 35 yard field goal and and made it with ease. After that we went into this bungee thing it was fun. Guess who won me! In addition to that we grilled hot dogs.

Later we left the N.F.L. experience. On the way home we talked how much fun we had. We stopped North of San Diego to eat. We ate at Mc Donalds. I had the two cheese burger meal. My step dad had a big mac meal. When we got home, we told my mom about how much fun we had at the N.F.L experience.

Quin Dynasty

Once upon a time during the Qin dynasty, there was a man named Liu Xiang, a regular working man. Also during the Qin dynasty they believed in legalism and outlawed Confucianism. It was also the time of the great wall.

Liu Xiang was a man who believed in Confucius, even though it was outlawed. Liu was a farmer but wanted to be in the government. Liu was a slim, but strong man, but none the less was very intelligent.

One day there was a festival. There were smells of fresh millet and rice. The people were making faces and weird noises. There must have been millions of people there.

Liu asked a man "What is this festival, I did not hear of it, and why is everyone acting so crazy?"

The man answered "You ask a lot of questions, the festival is for Qin Shihuangdi and everyone is crazy trying to impress the Emperor."

"Oh! Well then why aren't you acting crazy?" Liu replied

"Because" the man said "I am the Emperor Qin Shihuangdi."

"I am so sorry my Emperor, I did not know. I have lived on a farm my whole life."

"That is okay. Would you walk with me. What is your name?"

"My name is Liu Xiang, and yes, I will walk with you."

"Well Liu, the reason I asked you to join me is I am old and need someone to takeover for me. I am having a competition and was wondering if you'd be in it?"

"Yes" Liu screamed as loud as an elephant trumpet.

But Liu dared not tell him that he believed in Confucius, or he would never be king.

Soon the competition came and Liu entered. He won, but someone found out he believed in Confucius and put him in jail.

Liu couldn't stop thinking of becoming emperor, but first had to get out of jail. He did not have enough money to buy his way out. Suddenly the guard let Liu free when a woman named Sunny Lee had bought his way out.

During Liu's freedom he tried to see the Emperor but was denied access. Soon the Emperor let Liu see him. Liu was so mad he brought a knife in case a guard tried anything.

When Liu entered, the king greeted him and invited him to join him for some tea. But Liu stopped and asked, "What did you want with me?"

"I need you to become emperor." The Emperor said.

"No, I have had enough of your treachery and if I do become king it is because I have overthrown you!" Then Liu left.

Liu was so mad that he punched a brick wall and heard an ear piercing "CRACK". He thought it was broken and so went to have acupuncture done. As he sat there, he could hear the "slish" of needles sliding threw his body as if they were swords.

Liu knew what he had to do, but first went to the people. He started a rebellion with the men in his village. Then they went together and gathered outside the palace.

The emperor knew of the rebellion and posted extra guards, but they were no match for the people led by Liu. When they found the emperor he was stripped of his crown. They then replaced him with Liu.

Now that Liu was king, he married Sunny and they had a child Sonlou. Liu combined legalism with Confucianism. He also let scholars rewrite the Analects from memory. Liu turned out to be a good and fair emperor.

VOICE
4th Trait



- * WRITTEN FROM THE HEART**
- * WRITING TO BE READ**
- * NATURAL**
- * READER SENSES THE WRITER
BEHIND THE WORDS**
- * THE TONE BRINGS A FELLING**
- * EXPRESSIVE AND LIVELY**
- * DEVOTION**
- * AUDIENCE AWARENESS**

Voice

⑤ Paper - Really Individual and Powerful

My paper has lots of personality. It sounds different from the way anyone else writes.



- I have put my personal stamp on this paper; it's really me!
- Readers can tell I am talking right to them.
- I write with confidence and sincerity.
- My paper is full of feelings and my reader will feel what I feel.
- I'm not afraid to say what I really think.
- You can tell that I wrote this. No one else sounds like this!

③ Paper - Individuality Fades In and Out

What I truly think and feel only shows up sometimes.

- Although readers will understand what I mean, it won't make them feel like laughing, crying or pounding on the table.
- My writing is right on the edge of being funny, excited, scary or downright honest - but it's not there yet.
- My personality pokes through here and there, but then gets covered up again.
- My writing is pleasant, but a little cautious.
- I've done a lot of telling and not enough showing.



① Paper - Not Yet Me

I'm not comfortable sharing what I truly think and feel yet.

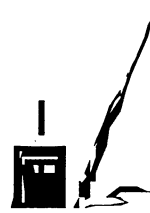
- If you didn't already know, it might be hard to tell who wrote this paper; you can't really hear my voice in there yet.
- I'm not comfortable taking a risk by telling you what I really think - I've taken the safest route by hiding my true feelings.
- My paper is all telling and no showing at all.
- I've held myself back by using general statements like: 'I was fun,' 'He was nice,' 'I like him a lot.'



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Voice

Peer Revision



Name _____

Date _____

Reviewers in my group: (Use your different colored correcting pens to write your names.)

1. _____
2. _____
3. _____
4. _____

Reviewers, by checking below with your color correcting pen, you are telling the author you have checked for the below mentioned items. You should be giving suggestions in all areas where you feel the author has left something out. After this revision if the author rewrites using these suggestions the paper should be a 5.

1. I have checked this paper and it has paragraphs. If paragraphs were missing I underlined the topic sentence and put a ¶ symbol where the paragraph break should be.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

2. I could see at least 3 show-not-tells. If I didn't I find any I suggested to the writer where a good place would be to have some.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

3. The author clearly showed feelings toward the topic. If not I noted on the rough draft that feelings were missing and where I would like to have known more.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

4. I felt like the author was talking to me as I read.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

5. The paper was expressive and lively if not I noted on the rough draft.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐



Dear Parents,

Our recent focus in writing has been on voice. By reviewing your child's "Peer Revision" paper you will be able to tell what this covers. The final packet scoring is as follows:

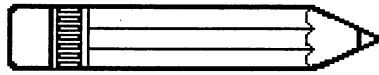
10 points	Cluster
10 points	Story Map
10 points	1st Rough Draft
10 points	Peer Revision with at least 3 Signatures
10 points	2nd Rough Draft with Editors' Signatures
10 points	Final Copy and Parent Letter (signed)
10 points	Due Dates Met
<u>30 points</u>	Scoring of the Story for Organization
100 possible	

By signing this letter you are acknowledging that you have seen your child's writing packet including the final copy which should be written in cursive and ink, or typed.

Thank you,

Parent Signature

Student Name (Printed)



Name _____

Date _____

WRITING PACKET SCORING

VOICE

- _____ 10 Cluster
- _____ 10 Story Map
- _____ 10 Rough Draft
- _____ 10 Peer Revision
- _____ 10 2nd Rough Draft with Revisions and editors' signatures
- _____ 10 Final Copy and Parent Letter Signed
- _____ 10 All due dates met
- _____ 70 Possible

VOICE

_____ 30 = This paper has lots of personality. I can tell the author was writing to me. It is full of feelings that add to the tone of the paper. No one else sounds like this.

_____ 24 = This paper is really on the right track. There are show-not-tells and feelings expressed. There could be a little more personality added to make it just right.

_____ 18 = This paper fades in and out. I can only tell how the author feels some of the time. Although I know what the author meant I didn't feel like laughing or crying in this piece. There is lots of telling and not much showing.

_____ 12 = There are only slight attempts in this paper to share feelings. Occasionally the author put a little description into the paper, but it needs a lot of work before I can tell how they really feel.

_____ 6 = This author didn't share how they felt or thought. Without a name on the paper I couldn't tell who wrote the paper. The paper only has telling, no showing. The author used general statements like "It was nice," "I like him a lot," "It was fun."

Total Score _____

Voice Writing Skill
"Thanksgiving in Polynesia" Lesson Plan

OBJECTIVE: Students have produced a short story or autobiographical incident which reflects their own *voice*., which peers will edit in groups of four.

MATERIALS / EQUIPMENT: Overhead transparencies showing characteristics of *voice*; the short story "Thanksgiving in Polynesia" from McDougal Littell's The Language of Literature has been studied by students, and will be used as a resource.

PROCEDURE

MOTIVATION / PERSONAL CONNECTION: "What kind of person do you think the author is?" "How can you tell?" "Do you ever feel the way she feels at times?" "When?" "Do you have relatives anything like hers?" "How do you feel about them?"

WRITING CONNECTION: "What words / phrases does the author use that make her writing distinctive?" Responses might include "Picky, picky, picky" (when her mother is upset with the mess in her room); "We're all supposed to break turkey together in about half an hour.", (discuss the reference of "breaking bread together" which means let's eat together).

INDEPENDENT PRACTICE: Students peer edit the rough draft in groups of four, using the "Peer Revision" form of a short story, emphasizing the writing trait, *voice*.

EXTENSION / REINFORCEMENT: Students will edit their rough drafts, incorporating their peers' suggestions.

Voice Development Writing Skill

“The Secret Wall” Lesson Plan

OBJECTIVE: Students will develop strong voice, writing from an “I” point of view. Students will write with voice and confidence on what they really believe: feelings, thoughts, actions.

MATERIALS: Mc Dougal Littell, The Language of Literature

PROCEDURE:

MOTIVATION / PERSONAL CONNECTION:

- Teacher asks students: “When was the last time you were really angry?” Several examples can be shared with class. Teacher asks students: “When was the last time you were really surprised?” Discuss.

WRITING CONNECTION:

- As students read “The Secret Wall”, make note of each time strong feelings are conveyed.
- Teacher tells the class that today’s lesson will be a role play.
- The situation is described by the teacher:

Your best friend promises to meet you at the basketball courts in the park at a specific time. When you arrive at the courts, you find that your friend is already teamed up with another player for the game. You are left out. Later that day, you meet your friend and have a conversation.

What are your thoughts?

How do you feel about the situation?

What would you say, what would you do?

- Chose students to role play the scene.

- After the role play, ask audience to make comments about the actors positions and responses. Repeat with a new set of actors.

GUIDED PRACTICE:

- Students now express their own reactions to the situation in writing by finishing the scenario, making a dialogue between the friends. In the dialogue, each student's thoughts, feelings, and convictions should come forth.
- After this paper is written, the teacher may give a mini - lesson on quotation marks and writing dialogue. Students could then follow the steps in the writing process, sharing with peer, looking for suggestions of strong voice writing. This writing piece could then be taken through the final steps of the writing process for correct writing of a dialogue.

EXTENSION / REINFORCEMENT:

- Different role play scenarios could be created by the teacher or by the class which would elicit strong convictions for experiences in writing with voice. Some suggestions follow:

Cheating on test

Stealing from another classmate's desk

Spreading rumors

Going back on promise to keep secret

My Unexpected Trip To The Hospital

This story is about when I was seven years old at a friend's birthday party. I think his name was Drew. He was turning eight years old. Anyway the three main characters in this story were me, the doctor and, the nurse. I was the main reason of the problem. The doctor was tall, skinny, and had a huge mustache and he was really nice. And the nurse because she was really nice and when the doctor was stitching me she, talked to me to take my mind off the pain.

The setting of the story was the park and at the hospital. The park because that is where the problem starts. The hospital because it's the resolution or where the main problem is solved. That is what the setting of the story is.

It began when my parents were driving me to this party. After a while when we arrived at the party, I saw the party had just begun. So, I walked over to where the excitement was. Then we started to play several games. The games were like the three legged race, the potato sack race, and that sort of relay type games.

Then after he opened his gifts and ate cake, we decided to play tag before the party was over. So we all were running around playing tag and I saw an ending in the ground. So, I ran to see and I noticed it was a slope and before I knew it I was rolling like a bowling ball down the hill. Boy, was I screaming so loud when I came to a stop I bet the people in Florida could hear me.

Then, after it I felt like my vocal cords came flying out, I looked at my hand because there was blood gushing out of it and I saw a piece of glass crammed into it. So, I started to make my way up the hill. At the time I got there I saw a stampede of parents flocking my way. Then one of the parents put a huge band-aid on me.

So, obviously my parents took me to the hospital. They took me right in because of the emergency. The nurse told me to lay down on this bed and asked to see my hand. So, I showed her my hand. And immediately after that I heard her say these exact words, "Doctor, bring the stitches!" and that is when I turned the water works on full blast. Then, I saw my Aunt Mary Ann standing there to see if I was okay because she was visiting that weekend. Then the doctor

Today as I took the bus home I felt a disturbance in my life. It wasn't until I got home and called my mom that I knew there was something bad had happened. It was as if someone was telling me something was wrong, but I couldn't tell what it was.

when my mom got home I could see the dried tears on her face. I asked what was wrong. She told me and my brother to sit down. She said, "Yesterday your Uncle James was arrested and this morning he was found dead." My brother Micheal and I cried as loud as a Banshee.

Then I went running into my room faster than the wind. I was looking for letters he wrote to me. These letters meant so much to me, they meant more to me then all the money in the world, because when I raed these letters, I was talkink to an old friend. It seemed as if they got up and walked away.

On that day part of me died with my uncle. Yet a part of him will live forever in my soul. The next two days I took off from school to go to his viewing and funeral. On the day of the viewing I saw my Uncle in his casket. he didn't look right he looked stiff.

On the next day was the funeral. At St. Micheals Cathedral. It was a beautiful ceremony. After we drove to the cemetary millions of questions came into my head, but none could be answered. at the cemetary I sprinkld holy water on my Uncle's grave. This was truly the saddest day of my life, but no tears shed for today my soulwas too sad toeven do that.

In the next few weeks i t was my birthday. Out of all the gifts that i got, none were more special than th gift my Uncle picked out for me. when I opened it my heart was filled with joy. This was a pocket watch.

I was happy and sad at the same time. I was happy because i t wa sfrom my Uncle. Yet sad because he wasn't there. I would not give up this pocket watch for anything.

Every week I go to my Uncle's grave to tell him I have kept I miss him. Also, I tell him I have kept a sacred promise. this promise is to never do what killed my Uncle James.

came in with some string and a needle. When he started to stitch the people in florida were probably wondering what was going on again. Then the next thing I remember I was going home with a bandage on.

There is one thing i have learned during this, and it is if you see the ending of the ground don't run towards it.

Death Of A Loved One

Today as I took the bus home I felt a disturbance in my life. It wasn't until I got to my house and called my mom that I knew some think bad had happened. It was as if someone was telling me what was wrong, but I couldn't tell what it was.

When my mom got home I could see the dried tears on her face. I asked what was wrong. She told me and my brother to sit down. She said, "Yesterday your Uncle James was arrested and this morning he was found dead." My brother Michael and I cried as loud as a Banshee.

Then I went running to my room faster than the wind. I was looking for letters my Uncle wrote me. These letters meant so much to me, They meant more than all the money in the world, because when I read these letters, I was talking to an old friend. It seemed as if they got up and walked away.

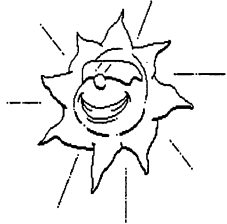
On that day apart of me died with my Uncle. Yet a part of him will live forever in my soul. The next two days I took off of school to go to his viewing and funeral. On the day of the viewing I saw my Uncle in his casket. He didn't look right. He looked stiff.

On the next day was the funeral. At St. Michaels Cathedral. It was a beautiful ceremony. After as we drove to the cometary millions of questions came to my head , but none could be answered. At the cometary I sprinkled holy water on my Uncles grave. This was truly the saddest day of my life, but no tears shed for today my soul was too sad to even do that.

Newhart 6

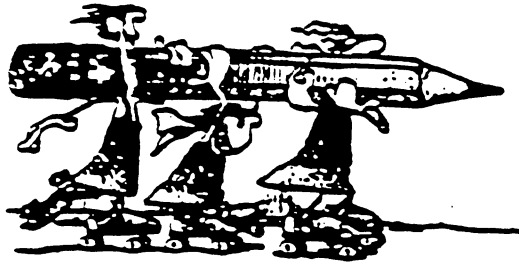
SENTENCE FLUENCY

5th Trait



- * VARIETY OF LENGTH AND STRUCTURE**
- * NATURAL SOUNDING**
- * EASY TO READ ALOUD**
- * NO FRAGMENTS**
- * NO RUN-ONS**
- * RHYTHMIC SOUND**
- * EASILY UNDERSTOOD**
- * HAVE POWER**

Sentence Fluency



⑤ Paper - Varied and Natural

The sentences in my paper are clear and delightful to read aloud.

- Some sentences are long and stretchy, while some are short and snappy.
- It's easy to read my paper aloud. I love the sound.
- Sentence beginnings vary; they show how ideas connect.
- You can tell that I have good 'sentence sense' because my paper just flows.
- A lot of excess baggage has been cut. I've economized with words.

③ Paper - Routine and Functional

Some sentences are choppy or awkward, but most are clear.

- Some of my sentences are smooth and natural, but others are halting.
- Sentence beginnings are more alike than different.
- I need to add linking words (Therefore ... Later ... For this reason ... When this happened ...) to show how sentences connect.
- Some sentences should merge; others need to be cut in two.
- I have used more words than necessary—I still need to trim some deadwood.

① Paper - Needs Work

Because there isn't enough 'sentence sense' yet, this paper is difficult to read aloud, even with practice.

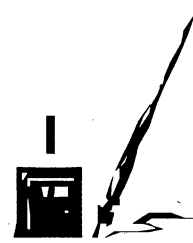
- As I read my paper, I have to go back, stop, and read over, just to figure out the sentences.
- I'm having a hard time telling where one sentence stops and another begins.
- The sentence patterns in my paper are so repetitive they might put my reader to sleep.
- I have to do quite a bit of oral editing (leaving some words out, putting some others in) just to help the listener get the meaning.



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SENTENCE FLUENCY

Peer Revision



Reviewers in my group: (Use your different colored correcting pens to write your names.)

1. _____ 2. _____
3. _____ 4. _____

Reviewers, by checking below with your color correcting pen, you are telling the author you have checked for the below mentioned items. You should be giving suggestions in all areas where you feel the author has left something out. After this revision if the author rewrites using these suggestions the paper should be a 5.

1. I have checked this paper and it has paragraphs. If paragraphs were missing I underlined the topic sentence and put a ¶ symbol where the paragraph break should be.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

2. I have checked for fragments and run-ons. If I found some I underlined the sentence and labeled the problem.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

3. The sentences were easy to read and understand. If I found any that weren't I underlined them and labeled the problem.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

4. The sentences had a variety of length and structure. If not I noted where the author could make some changes.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐

5. The sentences had power to the words and/or a rhythmic sound. If rhythm and power were missing I made suggestions.

reviewer #1 ☐ #2 ☐ #3 ☐ #4 ☐



Dear Parents,

Our recent focus in writing has been on sentence fluency. By reviewing your child's "Peer Revision" paper you will be able to tell what this covers. The final packet scoring is as follows:

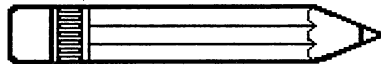
- 10 points Cluster
- 10 points Story Map
- 10 points 1st Rough Draft
- 10 points Peer Revision with at least 3 Signatures
- 10 points 2nd Rough Draft with Editors' Signatures
- 10 points Final Copy and Parent Letter (signed)
- 10 points Due Dates Met
- 30 points Scoring of the Story for Organization
- 100 possible

By signing this letter you are acknowledging that you have seen your child's writing packet including the final copy which should be written in cursive and ink, or typed.

Thank you,

Parent Signature

Student Name (Printed)



WRITING PACKET SCORING

SENTENCE FLUENCY

- _____ 10 Cluster
- _____ 10 Story Map
- _____ 10 Rough Draft
- _____ 10 Peer Edit Signed by Editors
- _____ 10 2nd Rough Draft with Revisions and Editors' Signatures
- _____ 10 Final Copy and Parent Letter Signed
- _____ 10 All Due Dates Met
- _____ 70 Possible

Scoring of Sentence Fluency

_____ 30 = The sentences in this piece are varied and natural. Some are long and stretchy and some are short and snappy. It's easy to read and the ideas are all connected. There are no unnecessary words that get in the way.

_____ 24 = This paper has a lot of variety in its sentences, but it falls back into some lazy habits a few times. Other than that this paper is easy to read and is well connected.

_____ 18 = Some sentences are choppy and awkward but most are clear. Sentence beginnings are more alike than different. Some sentences need to be put together, and some need to be made into two. Some words were used that are unnecessary.

_____ 12 = Many of the sentences are the same length and start the same way. In places I had to slow down my reading in order to understand what was being said.

_____ 6 = I had to read this paper more than once to get the meaning. There were several fragments or run-ons. Several words were left out or added where they shouldn't be. The sentences did not flow together in a meaningful way. The paper was very choppy.

Total Score _____

Sentence Fluency Writing Skill
"My First Dive with the Dolphins" Lesson Plan

OBJECTIVE: To enable students to create interesting, fluent paragraphs and sentences through analysis of good examples, and formation of phrases into sentences.

MATERIALS / EQUIPMENT: McDougal Littell story "My First Dive with the Dolphins", cards which contain individual words or short phrases, such as "just then", "over the hill", "behind the dolphin", "diving under the surface", etc.

PROCEDURE

MOTIVATION / PERSONAL CONNECTION: Ask about phrases which reflect an uncomfortable situation, such as "a fish out of water", "up a creek without a paddle", etc. and what images they conjure. Select a student to read the first four paragraphs of the story "My First Dive with the Dolphins", as the remainder of the class reads the story silently. Does the writer's feeling about his new environment relate to the phrases discussed previously? Why, or why not?

WRITING CONNECTION: Deal the word / short phrase cards to students. Ask them to form sentences by lining up with the words showing. Then move the students around to change the results. Discuss which cards are interchangeable and which are not, and why. What does it take to form an interesting sentence? Which people can sit down without ruining the sentence, or make it less interesting?

EXTENSION / REINFORCEMENT: Students review one of their own previously-written first drafts. Revise in order to create more sentence fluency. Then peer revise, using the Sentence Fluency Peer Revision Form

Sentence Fluency Writing Skill
“In the Land of the Small Dragon” Lesson Plan

OBJECTIVE: Students will develop sentence fluency by writing sentences which vary in length and have different beginnings.

MATERIALS: McDougal Littell, The Language of Literature, storyboard, Goldilocks and the Three Bears

PROCEDURE:

- After reading “In the Land of the Small Dragon”, teacher will write on the board several sentences which illustrate different beginnings and different lengths of sentences. Samples follow:

“Go, Daughters, to the fish pond; take your fish baskets with you.”

“Fish until the moon mist comes”

“With quick-moving, graceful hands she caught the quick-darting fish.”

“Slowly her fish basket filled.”

- Teacher will read aloud Goldilocks and the Three Bears, asking the students to illustrate the parts of the story in sequence.
- Students should create a simple sentence to explain the steps of each square of the story map.
- Using a student sample, teacher writes the sentences on board or overhead.
- As class, students suggest different beginnings for each sentence as well as different lengths for variety. Teacher writes on the board the improved sentences for class to compare.

WRITING CONNECTION:

- Each student writes their sentences from the story board, keeping in mind the objective of creating different beginnings and varying sentence length.
- Teacher may chose to follow steps of writing process with the students' writing samples.

My Six Month Writing

on a Friday night just about a year ago, I went to a Capistrano Valley High School football game with Jake, Craig and Brandon. Jake's brother is on the team and he plays free safety.

We wanted to go play football on the sidelines. We started a football game and an exciting hour into the game I went out for a pass and I got tackled and the person that tackled me landed on my left leg. All of the sudden I heard my leg crack, but I thought it wasn't broken. I tried to stand on it but I couldn't I just fell back down. Jake went running and got his dad. When his dad got to me I was in quite a bit of pain. His dad, Craig, gave me a piggy back ride to the car. It was the end of the game. By now, it felt like I had been hit by a car. He drove me home as fast as he could. When we got home I was transferred from Craig's van to my mom's car and she drove me to the hospital.

When I got to the hospital a nurse brought a wheelchair to help me get out of the car and into the emergency room. One of the doctor's wheeled me into an office and asked me a lot of questions, and I was still in a lot of pain. After that, I went into a room and they laid me down on a bed and gave me three pain killer shots. The shots were given to me in my upper thigh. Right then, my leg was moved and I screamed very loud as it hurt to move it.

The next procedure, they brought me into the X-ray and did some X-rays to make sure that my leg was in fact broken. After the X-ray technician read my X-rays, he came into my room to tell me that my leg was broken. I was very mad to hear that it was broken, because my baseball season was about to start and I was to play a game in San Diego the next day. After the X-rays they wheeled me into a different room.

Now it was about 12:45 a.m. on Saturday morning and I was really tired and the doctors had to put on a splint. A splint is a cast made out of plaster of Paris. As the doctors were putting the cast on, they had to keep moving my leg in different positions to set it right.

It was 2:15 a.m. when I finally left the hospital. I went home

Storyboard

that night night and got a good nights rest. In the morning my mom called the cast doctor and made an appointment for me to get my cast on. Two days later I went to the doctor and got my real cast on. It was a full leg cast that I had to wear for two months. after getting that stinky cast off igot a half leg cast on and it smelled really bad too. This cast was better because I could walk in it. Altogether I had a cast on for six months. After getting the cast off it felt like my leg was new. I had a lot of dead skin and hair on my smelly leg. I hope I don't break another bone again.

My First Time Snowboarding

One day I was talking about the snow and my mom and dad said it would be a good idea to go to Mammoth. I thought they were kidding, so ignored them. About two days later, they asked me again and I said I would love to go. Then they said we were going to go over the winter break.

We left for Mammoth on New Year's Eve and arrived at Mammoth at 1:00 a.m. on New Year's Day. We celebrated the new year in the car. We had never done that before and that was fun. When we got to Mammoth, it was snowing. The next morning we wanted to go snowboarding, but my mom and dad said we were going to wait and go tomorrow.

The next day we woke up at 7:00 and were ready to go snowboarding, so my brother and I woke up my parents up. We got all our gear together and went up to the mountain to take our snowboarding lessons. The lessons were fun and we learned a lot.

During the class we learned how to turn toe-slide and heel-slide. Later in the day we also learned how to side-slide. A toe-slide turn is when you turn towards your toes and a heel-slide is the opposite, you turn towards your heels. It is fun and gives you the feeling you are gliding like a hovercraft over the snow. The following day was better than the first day because I did not have to take lessons, and I got to snowboard all by myself. That day was fun!

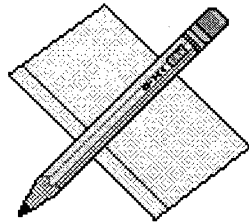
My first time I rode my bike I was so scared like I was going on an up side down ride. My story took place at my old house. The character of my story are my Father, and me. The problem of my story was that I didn't know how to ride my bike without my training wheels. My goal was to learn how to ride my bike without two little wheels.

One day I got on my bike and went for a ride the house looked like the street with a lot of cars coming. I was doing a U turn I fell down and got some little scratches on my body. In my arm and my head. I didn't go to the hospital because it wasn't very hard. It was a scratch like ten ants put together. From all those scratches I learned to ride my bike.

The climax of the story is that I got scratches because I didn't know how to ride my golden bike. The resolution is that I learned how to ride my bike without the side wheels. And that's how my story of riding my bike is.

CONVENTIONS

6th Trait



*** SPELLING, PUNCTUATION, GRAMMAR,
CAPITALIZATION, INDENTING**

*** MOSTLY CORRECT (NOT PERFECT)**

*** INDENTING MATCHES ORGANIZATION**

*** PUNCTUATION MATCHES SENTENCE
MEANING AND EXPRESSION**

*** CONSISTENCY**

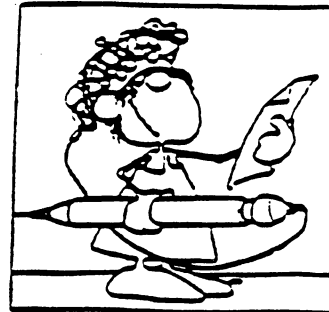
*** ENOUGH TEXT TO SHOW CONTROL**

Conventions

⑤ Paper - Mostly Correct

There are very few errors in my paper; it wouldn't take long to get this ready to publish.

- I have used capitals correctly.
- Periods, commas, exclamation marks, and quotation marks are in the right places.
- My spelling is accurate.
- Every paragraph is indented to show where a new idea begins.
- My grammar usage is consistent and shows control.



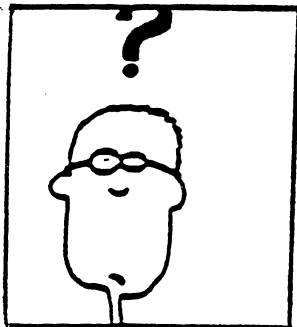
③ Paper - About Halfway Home,

A number of bothersome mistakes in my paper need to be cleaned up before I am ready to publish.

- Spelling is correct on simple words. It may not always be right on the harder words.
- Most sentences and proper nouns begin with capitals, but a few have been overlooked.
- Paragraphs are present, but not all begin in the right spots.
- A few problems with grammar and punctuation might make a reader stumble or pause now and again.
- My paper reads like a first draft; I was more concerned with getting my ideas down than making sure all the editing was taken care of.

① Paper - Editing Not Under Control Yet

It would take a first reading to decode, and then a second reading to get the meaning of my paper.



- Spelling error are common, even on simple words.
- My paper has errors in punctuation and grammar that send the reader back to the beginning from a sentence to sort thing out.
- I've got capital letters scattered in all over the place or NOT at all.
- → I haven't got the hang of paragraphs yet.
- The truth is, I haven't spent much time editing this paper.



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Conventions Writing Skill
"The Cremation of Sam McGee" Lesson Plan

OBJECTIVE: To note capitalization and quotation marks used in the poem "The Cremation of Sam McGee", and make similar use of these conventions in a short story.

MATERIALS / EQUIPMENT: Various objects which have been refrigerated or in a freezer, such as ice cubes, a piece of wood, a piece of metal, etc., paper, pencil, white board or chart and marking pens, poem "The Cremation of Sam McGee".

PROCEDURE

MOTIVATION / PERSONAL CONNECTION: Pass around the frozen or refrigerated objects for students to feel and touch. Discuss some of the feelings that students have when they are very cold, and the feeling of being cold to the touch. List some of the words and phrases suggested by students.

Have students "popcorn" read the poem aloud once, then a second time, noting the location of capitalized letters and quotation marks. Discuss the reason for capitalization of Dawson trail, Christmas Day, South, Pole, Lake Lebarge, Northern Lights, etc., as well as the beginning of each phrase. Then note the use of quotation marks, and discuss the differences, if any, which there might be if this were a short story, rather than a poem.

WRITING CONNECTION: Students will write a paragraph or more regarding the feeling of being cold. Their revision of the first draft will focus on capitalization and quotation marks.

EXTENSION / REINFORCEMENT: As they think of new expressions for the feeling of cold, students can add to their initial paragraphs, continuing to emphasize correct capitalization and use of quotation marks.

At the Jungle

The characters a old dad, and a 14 year old boy. The dad would do anything just to make his son happy. They have the wrest of the family back in the city.

There a big green Jungle with wild animals. The Jungle's sticky, big lots and lots of wild even very small thing's. Could get hurt easily.

They run into a Bigfoot none as a Bull. They barley made it alive with the towns people. Dad fall's the cliff and barley made it alive. But had to be rushed to the hospital immediatly. A hunter captures them in a trap and wants to eat them.

After all of that happened dad was messed up. He's was very old he's been threw a lot. His time has come it was a sad storey. He was sad when he was in the hospital tried as hard as they could to help him but they faited and he passed away.

A week later a airplane came and the kid went back to the city and a couple others they found his family and he lived there when they ask wheres dad he told them all the stuff they have been threw he dosnt like to talk about he's dad and he cry's.

Skateboard

Me and my cousin rides skateboards and my two friends in the front of the house, sometimes we do some ramps or go to the park. i know how to ollie and power slide and almost kick flip. the first time i had a skateboard was when I had 5 years old. In two months I learned how to ollie and do tricks. i can almst kick flip and go off the ramps. I actually told my dad to make a ramp. I have a cousin and he is so scared about skateboarding and I don't know why he bought a skatebaord. He is so scared about it.

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